

MADISON'S
Coat and Vest Systems
—AND—
ELEMENTS OF GARMENT CUTTING.

FOURTH EDITION.

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MADISON'S
SHOULDER MEASURE
COAT AND VEST SYSTEMS

IMPROVED,

—AND—

Elements of Garment Cutting.

FOURTH EDITION.

BY J. O. MADISON.



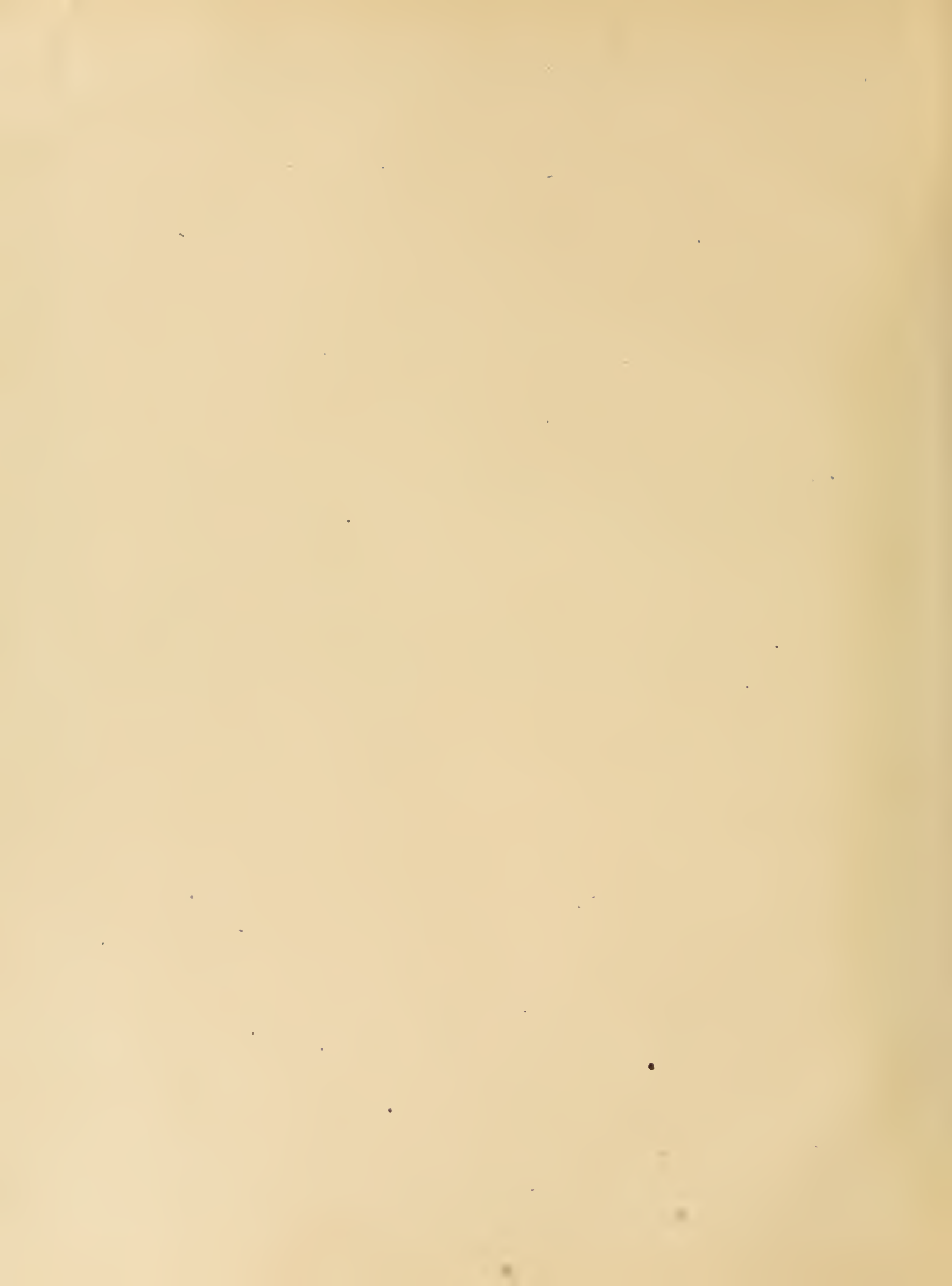
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PREFACE.

In 1878 the first edition of this Work was issued. It had a rapid sale and was followed in 1880 by a Second Edition. This also sold rapidly and in 1882 it was necessary to print a Third Edition. But instead of doing so under the same title, a Short Measure Coat System was added and the Work rechristened the "M. and H. Coat and Vest Systems." Although this Edition is not entirely exhausted the author has made so many valuable improvements to his System that it is deemed expedient to issue a Fourth Edition. This Edition discards the short measure system of the "M. and H." issue, and gives 45 pages of letterpress and illustrations of entirely new Matter in explanation of the Author's Shoulder Measure System.

The long continued popularity of this System warrants the belief that the improvements given in this edition will secure for it a hearty welcome, and prove of great value to the trade.

For the kind and generous indorsement of his Works generally, and especially of the System herein given, the profession is assured of the sincere thanks of its humble servant.

THE AUTHOR.

MADISON'S IMPROVED SHOULDER MEASURE SYSTEM.

THE MEASURES.

HOW TO TAKE THEM.

The measures required for a coat are the waist and full lengths, sleeve lengths, breast, waist, high hip, upper shoulder, balance and lower shoulder.

The shoulder and balance measures are taken as follows:

THE UPPER SHOULDER.—Place tape at the point where it is intended the top of back should be and hold it in position with the fingers (*not thumb*) of the left hand as illustrated by Fig. 1 on page 119. With the right hand carry it around the arm, *keeping it tight and close to the arm*. Carry it straight from the back of arm up toward the point of beginning, and catch it between the thumb and forefinger of the left hand as illustrated by Fig. 2. This leaves the right hand free to press your clients shoulder down or his arm to his side if necessary. Next place the fingers of the right hand on the first end of tape as illustrated by Fig. 3, and with them hold it firmly, while with the left hand you carry it past the starting point as illustrated by Fig. 4. This completes the upper shoulder measure.

For an average 36 breast, this measure will be $25\frac{1}{2}$, but for the same breast size, if the shoulders are very sloping it may be as large as 26, or if very square, as small as 24. It is, very seldom that it will be either larger than 26 or smaller than 24.

THE BALANCE MEASURE.—Having called off the upper shoulder measure, without allowing the tape to slacken, drop the thumb of the right hand upon it between the arm and finishing point, as illustrated by Fig. 4, and hold it firmly with the fingers and thumb, letting go with the left hand altogether. Now, pick it up with the thumb and forefinger of the left hand between the thumb of the right and where it leaves the arm, and carry it from the front

MADISON'S IMPROVED SHOULDER MEASURE SYSTEM.

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of arm in a winding direction to the natural waist (Point 2, Fig. 1), as illustrated by Fig. 5. For an average 36 breast this measure should be 23 inches, but it is longer for over erect and shorter for stooping figures.

Great care should be taken not to get this measure too long. It should be equally as tight as the upper shoulder and should never be taken in a straight line from front of arm, but in a winding direction below the under arm muscle to the natural waist.

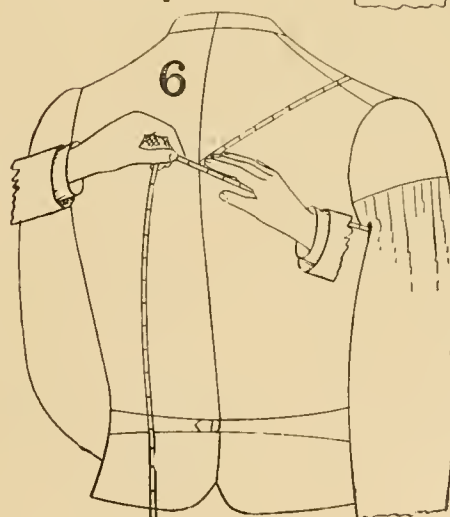
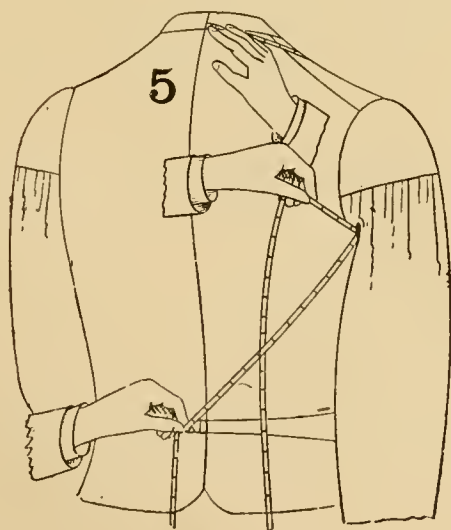
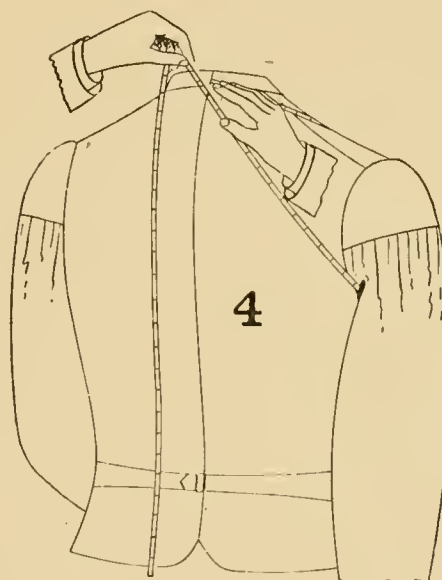
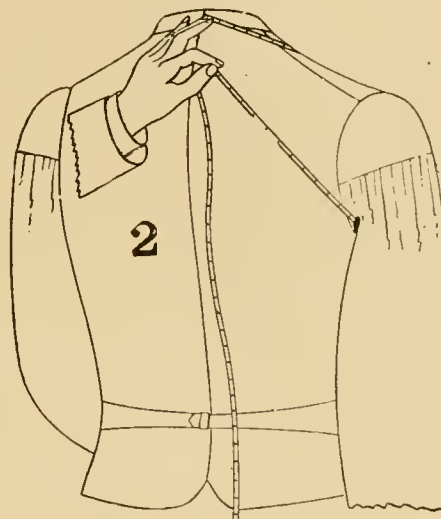
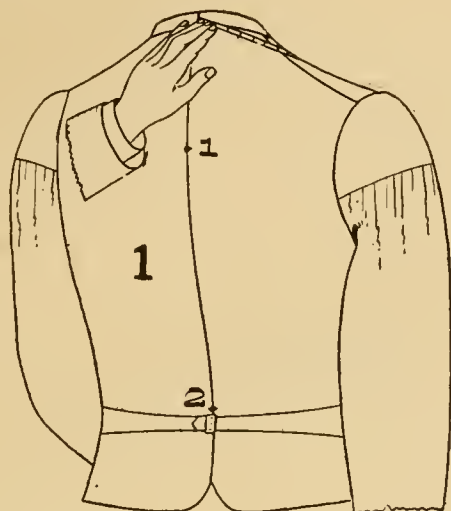
THE LOWER SHOULDER.—Point 1 on Fig. 1, is opposite center of arm, or the point where back pitch of sleeve will be. It is not necessary to be exact about it, because it will not perceptibly affect the measure if it is located an inch higher or lower than marked. Place the end of tape at 1, hold it with the fingers of left hand the same as for the upper shoulder. Carry it over and under the arm with the right hand, catch it between the thumb and forefinger of the left, and complete as illustrated by Fig. 6. This measure averages $\frac{1}{2}$ inch less than the upper shoulder, but for extreme sloping shouldered figures it runs as much as $1\frac{1}{2}$ inches less, and for high shoulders as much as 1 inch more. For the average 36 breast it is 25 inches.

THE SLEEVE.—See that your client's arm is raised level with his shoulder and is bent to form a right angle from center of back to wrist. Measure to the knuckle of the little finger and call off 2 inches less.

THE BREAST is taken while standing behind your client. Carry the tape straight around the body over the largest part of chest and *over* the largest part of blades.

THE WAIST is also taken from the back and should be taken closely.

THE HIP MEASURE is taken exactly where the waistseam is intended to be and is drawn as tightly as for the breast.



To Draft.

DIAGRAM A.

The measures used for this draft are as follows :

17 natural waist.	25 upper shoulder.
18½ fashionable waist.	23 balance.
— full length.	25 lower shoulder
19 elbow.	36 breast.
30½ sleeve length.	32 waist.
	34 hip.

The draft is always made by the lower shoulder measure, on the supposition that the upper and lower shoulder measures are alike, using the lower shoulder because it properly establishes all the widths. The upper shoulder after these are established gives the depth of scye. In the above measures the two shoulder measures are the same.

The lower shoulder being 25 we draft by $12\frac{1}{2}$ which is half of 25.

Square lines *A*, *C* and *A*, *U*.

Place the square so that $12\frac{1}{2}$ of one arm touches at *A* while $12\frac{1}{2}$ of the other arm rests on top line as at *C*, and mark around it as from *A* to *B*, and *B* to *C*.

Square through *B* by the line *A*, *U*, as line *D*, *R*.

E is half way between *A* and *D*. Square across from *E*.

Place edge of square to touch at *C* and *F* and make a point on back seam as at *G*.

G to *H* is $\frac{1}{2}$ inch less than half of lower shoulder, or 12 by the measure we are using.

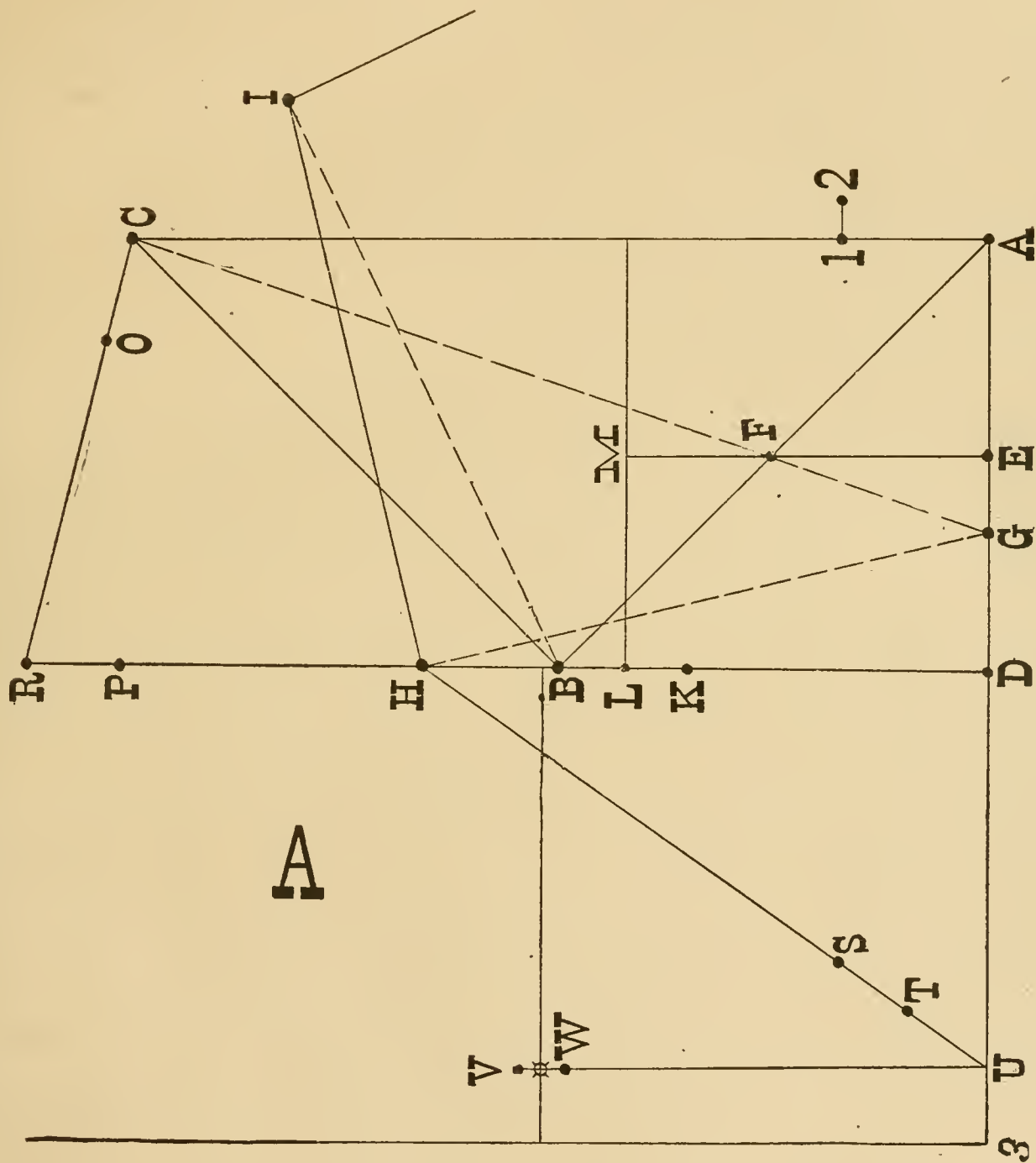
Square up from *H* by *G*, *H*, and make *I* $12\frac{1}{2}$ or half of lower shoulder from *H*. Square from *I* by point *B*. *A* to 1, is three inches and 1 to 2 is $\frac{3}{4}$ inch.

K is half of $12\frac{1}{2}$, or half of lower shoulder as used in drafting, ($6\frac{1}{4}$), from point *D*. *L* is $1\frac{1}{4}$ inches from *K* for all sizes. Square up from *L*. *M* is the point for notch. *O* is $\frac{1}{8}$ breast from *C*. *P* is half breast from *D*, and *R* is 2 inches from *P*.

U is natural waist from *A*, and 3 is full length.

Apply balance measure from *I* to *H* and *H* to *S*, add $1\frac{3}{4}$ inches from *S* to *T*. The distance from *T* to *U* is the amount to be taken out between back and sidebody.

Square down from $\frac{1}{2}$ inch in advance of *B*, and divide on each side of * at waist half of half the difference between the half breast and half waist. As half breast is 18 and half waist 16, there is a difference of 2 inches, half 2 is 1, therefore *W* to *V* is 1 inch, making * $W\frac{1}{2}$ and * $V\frac{1}{2}$ inch also. A simpler way is to take out between *W* and *V* $\frac{1}{4}$ inch for each inch the waist is smaller than the breast, as it is 4 inches smaller, we take out $\frac{4}{4}$ or 1 inch equally divided on each side of *.



Double Breasted Frock.

DIAGRAM B.

This draft represents that of Diagram A finished. But in order to assist the student in learning the method the explanations are repeated.

Square lines *A*, *C* and *A*, *S*. Place the square so that $12\frac{1}{2}$ of one arm touches at *A* and $12\frac{1}{2}$ of the other arm touches top line as at *C*, and mark from *A* to *B* and from *B* to *C*.

Square across by line *A*, *S*, through point *B*, as line *D*, *F*; mark half breast as at *E*, and add 2 inches as to *F*.

G is half way between *A* and *D*. Square across from *G*.

Place square so that the edge touches at *C* and *H* and make a point at *I*.

I to *J* is $\frac{1}{2}$ inch less than half of lower shoulder, or 12 inches.

Square up from *J* by point *I*. *J* to *K* is $12\frac{1}{2}$, half of the lower shoulder measure. Square from *K* by point *B*, as line *K*, *L*.

M is $\frac{1}{4}$ of lower shoulder, or $\frac{1}{2}$ of $12\frac{1}{2}$, that is $6\frac{1}{4}$ inches from *D*; add $1\frac{1}{4}$ inches from *M* to *N*. Square up from *N*. Draw a line from *C* to *F*.

R is natural and *S* fashionable waist lengths from *A*.

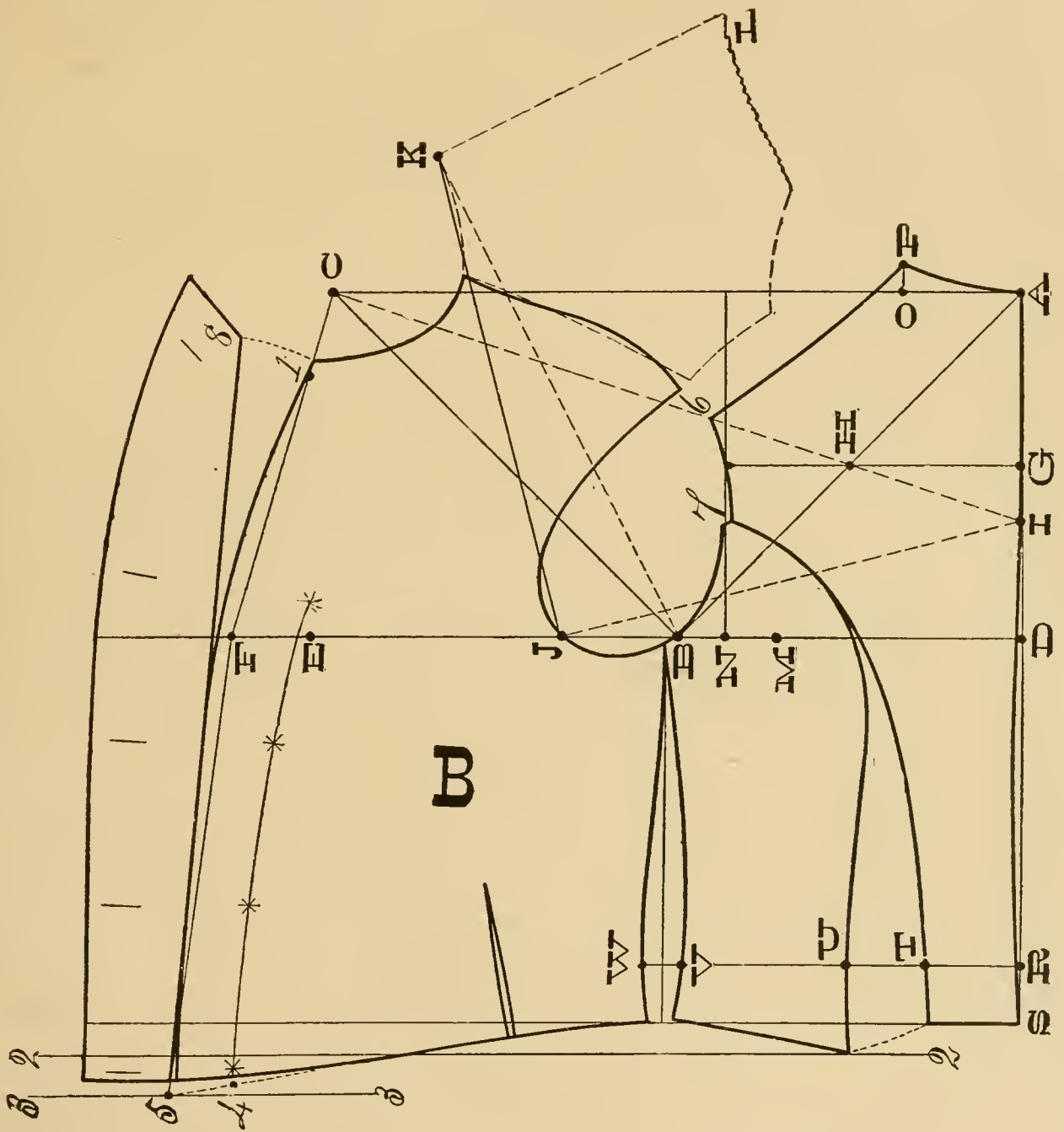
O is 3 inches from *A* and *P* is $\frac{3}{4}$ inch from *O*.

Shape the back, raising at 6 say $1\frac{1}{2}$ inches above the notch and commencing the sideseam $1\frac{1}{8}$ inches below as at 7. These proportions are only for prevailing styles and may be varied to taste or fashion. Not very long ago the shoulder seam was run as low as to the notch, and for plaided goods I have placed it as high as 2 inches above the notch. The width of back from *S* is a matter of taste or style; at present $2\frac{1}{4}$ inches is the average. Shape the sideseam with a moderate curve.

Apply half of the upper shoulder measure, $12\frac{1}{2}$, to point *J* and measure to *R*, adding $1\frac{3}{4}$ inches for making, and whatever the draft measures to *R* more than the balance, 23 and the $1\frac{3}{4}$ added, take out between *T* and *U*. As this draft measures $26\frac{3}{4}$ to *R* and as the balance 23, with $1\frac{3}{4}$ added, is $24\frac{3}{4}$, the draft measures 2 inches too much, therefore 2 inches are taken out between *T* and *U*.

Shape sideseam of sidebody reducing a seam at breast line and sweep for length by point 7, see dotted line.

Square down from $\frac{1}{2}$ inch beyond *B*, and shape bottom of sidebody to a seam above the natural waist line.



Reduce from V to W $\frac{1}{4}$ inch for each inch the waist is smaller than the breast; as the waist is 4 inches smaller we reduce 1 inch which is usually divided on each side of the line squared down from scye. Shape under arm seams through V and W .

Square across from bottom of sidebody as line 2, 2, and draw a line 1 inch lower down, as line 3, 3.

Measure from S to width of back, apply this amount to sidebody at bottom and measure to underarm cut; apply this amount to bottom of forepart at under arm cut and measure to 4 half hip, adding 2 inches to 5.

Shape bottom to point 5 and draw a line from 5 to F . Cut out the back and place point A on point K with the backseam resting on the line K , L , and mark along the shoulder seam, the neck and back scye.

Remove back and shape the shoulder, reducing $\frac{1}{4}$ inch at scye, raising $\frac{1}{8}$ above the broken line, over the round of shoulder and hollowing about as much between there and the gorge.

C to 1, is $\frac{1}{8}$ breast, this gives the right length and depth for the gorge of a military or clerical coat, but for short rolls the gorge should be raised from $\frac{1}{2}$ to $\frac{3}{4}$ inch.

Shape gorge raising $\frac{1}{2}$ inch above point 1.

Shape scye so as to pass gracefully through point J , sinking it $\frac{3}{8}$ inch below the breast line, and finishing from 7 to B .

For a double breasted frock add $\frac{1}{2}$ inch beyond F , for lapel seams and shape front as represented from 1 to 5.

Curve the waistseam for a double breasted frock so as to pass half way between lines 2, 2, and 3, 3.

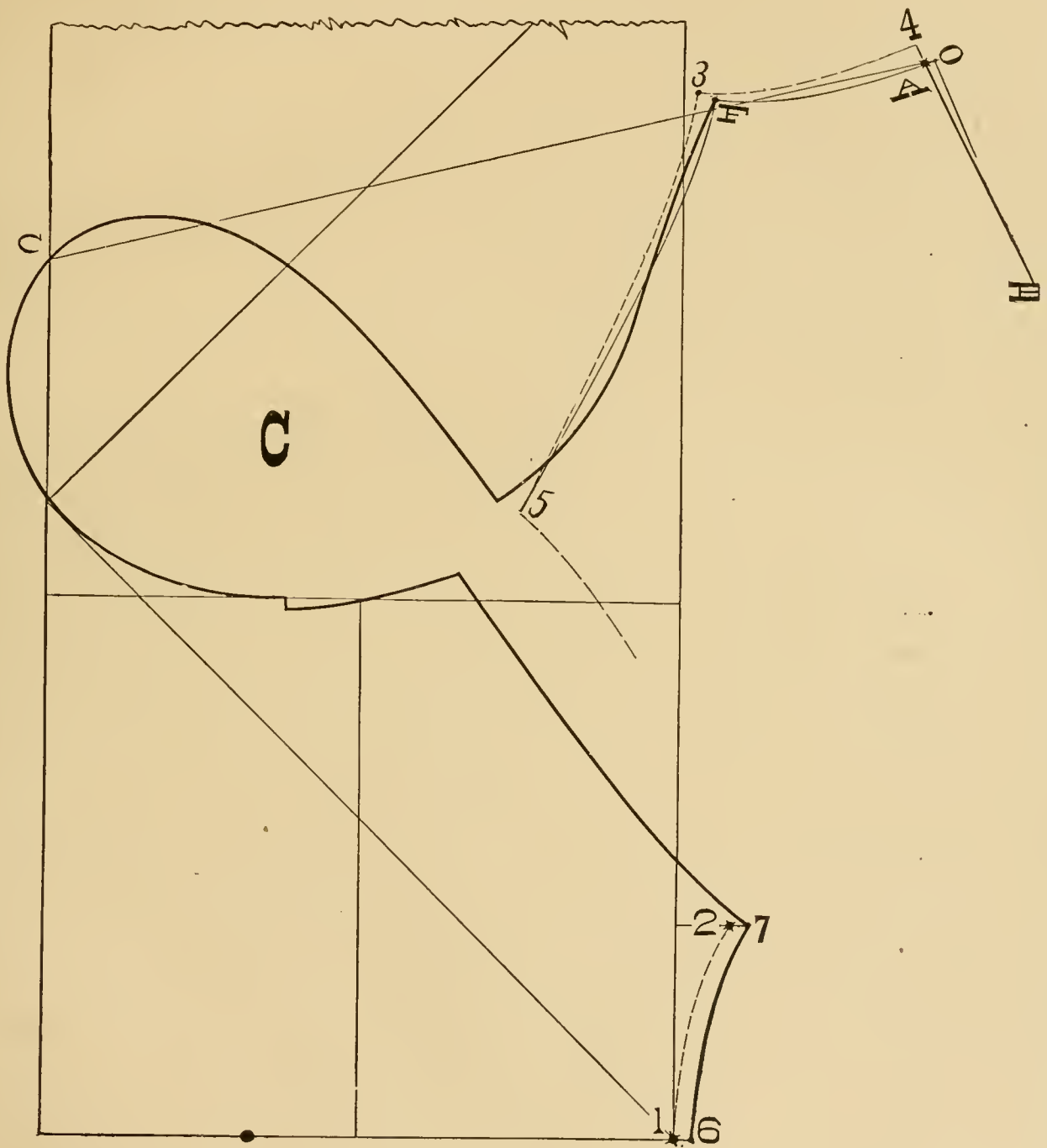
Sweep from 1 by about 2 inches below F , and make 1 to 8 as a rule $1\frac{3}{4}$ inches. Draw a straight line from 8 to 5.

Make the lapel say $2\frac{1}{4}$ inches wide at top, $2\frac{3}{4}$ at breast and $2\frac{1}{4}$ at bottom. These proportions are, of course, matters of taste and fashion, and may be varied. The button line is 2 inches back from F and $1\frac{1}{2}$ inches from 5. Space buttons and finish as represented.

Application of Upper Shoulder Measure.

DIAGRAM C.

All the points on this draft are first established by the lower shoulder measure, as already explained.



Now, should the upper shoulder be $25\frac{1}{2}$ instead of 25, the draft would be $\frac{1}{2}$ inch too small from 1 around scye up to *A*, because these points were obtained by the lower shoulder, which is only 25.

Of course we have to add $\frac{1}{2}$ inch.

This we do as follows: Raise the neck $\frac{1}{4}$ inch from 1 to 6, or half the difference between the lower and upper shoulder measures, and the same amount from 2 to 7. The point *A* is, of course, by the lower shoulder $12\frac{1}{2}$.

Cut out the back and place point 1 at *A*, with the backseam resting on the squared line *A, B*. The amount added from 1 to 6 projects beyond *A* as to 4. The broken lines clearly illustrate the position of back.

Now pivot the back at 5 and swing it up until point marked 4 touches the line *C, A*, as at *O*. Point 4 is of course the same as point 6, as marked on backseam.

This adds $\frac{1}{4}$ inch from 3 to *F'*, and this $\frac{1}{4}$ added to the $\frac{1}{4}$ from 1 to 6 makes up the lacking half inch, and makes the draft, $25\frac{1}{2}$ from 6 around scye up to *O*.

DIAGRAM D.

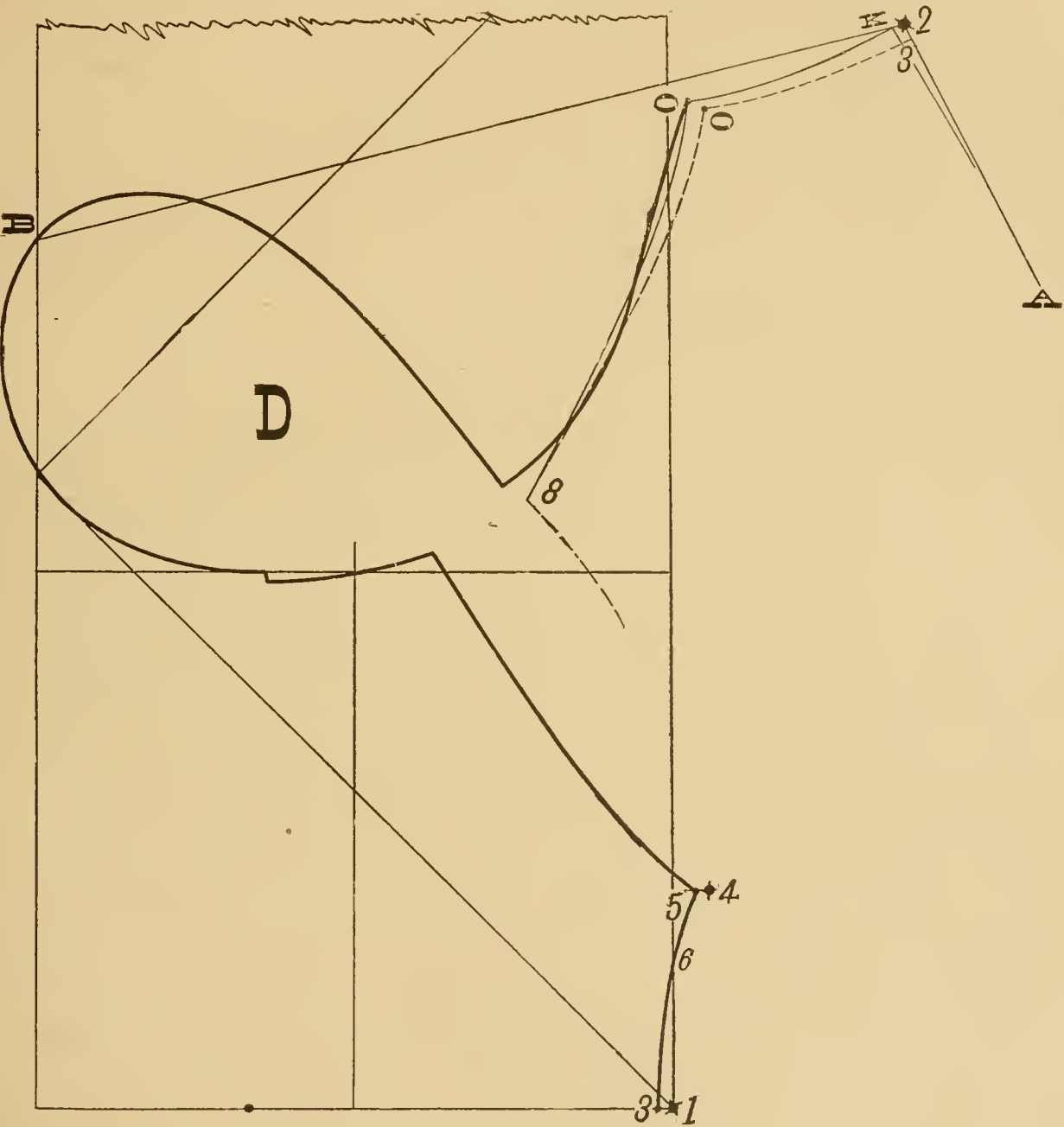
The measures for this draft are reversed, the upper shoulder being 25 while the lower is $25\frac{1}{2}$.

As before the points are first obtained by the lower shoulder, using, of course, $12\frac{3}{4}$ instead of $12\frac{1}{2}$ as for preceding drafts. This gives $\frac{1}{2}$ inch too much from 1 around the arm scye to 2, and the draft must therefore be reduced $\frac{1}{2}$ inch. The reduction is made as follows: From 1 to 3 and 4 to 5 is $\frac{1}{4}$ inch.

Now, shape and cut out the back, cutting the top from 1 to 6 and thence to 4.

Place point 1 at point 2 with the backseam resting on squared line 2, *A*. The broken lines show the position of the back.

Now pivot at 8 and swing the top of back down until point 3 touches the line *B, 2*, as at *K*. Mark along shoulder seam and remove back. This shortens the front shoulder $\frac{1}{4}$ inch between *O* and *O*, and lowers the neck that amount also, making the measures prove. After establishing the shoulder, the piece left on the back from 1 to 6 must be cut off to 3.



Four Button Cutaway.

DIAGRAM E.

The measures by which this draft was made are as follows :

17 $\frac{1}{2}$ natural waist.	26 upper shoulder.	37 breast.
19 fashionable waist.	23 $\frac{3}{4}$ balance.	32 waist.
	25 lower shoulder.	34 hip.

The measures are for a sloping shouldered, small waisted, extra erect man.

The draft is made, of course, by the lower shoulder measure, which is 25.

Place Square so that 12 $\frac{1}{2}$ inches of one arm touches at *A*, while 12 $\frac{1}{2}$ of the other arm touches the top line and mark along the edge of each arm, as from *A* to *B* and *B* to *C*.

Square across through *B* by the back line as line *D E*.

E is half breast from *D*, 18 $\frac{1}{2}$, and *F* is 2 inches from *E*; add 1 $\frac{1}{2}$ inches from *F* to *G*.

H is half way between *A* and *D*. Square out from *H*. *I* is on a line with points *C* and *J*.

K is $\frac{1}{2}$ inch less than half of the lower shoulder from *I*, or 12 inches for the measure by which we are drafting.

Square up from *K* by *I*. *L* is half of lower shoulder, 12 $\frac{1}{2}$ from *K*. Square line *L M* by point *B*.

N is $\frac{1}{4}$ of lower shoulder or half of 12 $\frac{1}{2}$ from *D*, that is, 6 $\frac{1}{4}$ inches, add 1 $\frac{1}{4}$ inches from *N* to *O* and square up. From *A* to 1 is 3 inches and 1 to 2 is $\frac{3}{4}$ inch.

Now as we have drafted by 25 and as the upper shoulder measure is 26, the draft from *A* around scye to *L* is 1 inch too small, we therefore add a half inch from *A* to 4 and 2 to 3, and obtain the other $\frac{1}{2}$ inch by swinging up the back at front shoulder.

Shape the back from 4 to 3, 3 to scye and from the back scye as represented.

The natural and fashionable waist lengths are applied from 4 to *P* and 5.

Commence the sideseam say 1 $\frac{1}{8}$ inches below the notch, and shape through *T*, which is 2 $\frac{1}{4}$ inches from *P*, or make the width at tack according to style or taste.

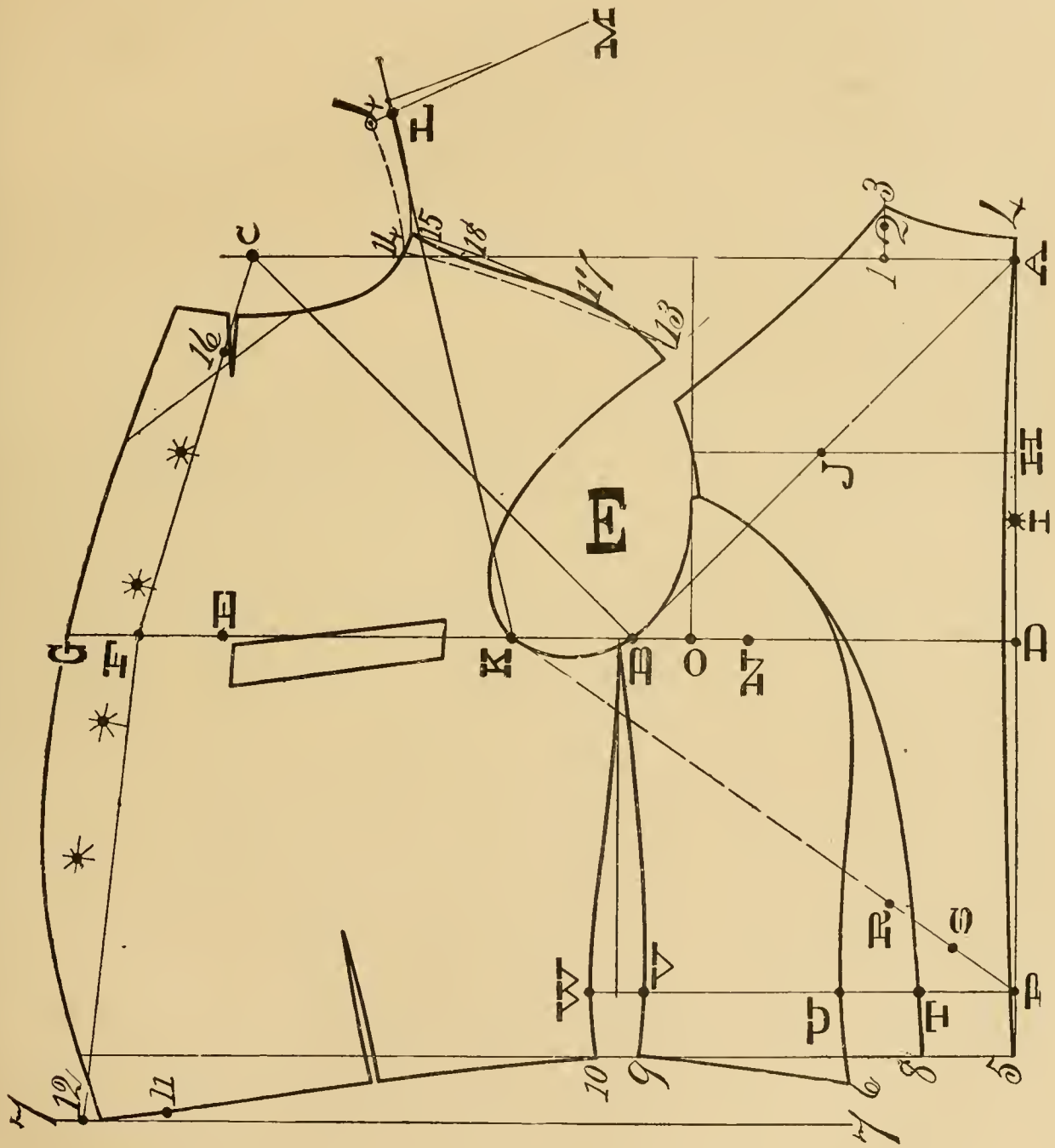
Apply half of the upper shoulder measure, 13, to point *K* and measure toward *P* the balance measure, 23 $\frac{3}{4}$, as to *R*, add 1 $\frac{3}{4}$ inches as to *S*, and whatever is over, as from *S* to *P*, is to come out between the back and sidebody.

T to *U* is the same as from *S* to *P*.

Shape sideseam of sidebody through *U*, reducing a small seam at breast line.

Get length to 6 by the back and square down from $\frac{1}{2}$ inch beyond *B*.

Shape bottom of sidebody to a trifle above natural waist line.



Take out between V and W $\frac{1}{4}$ inch for each inch the waist is smaller than the breast, for this draft $\frac{5}{4}$ or $1\frac{1}{4}$ inches, as there are 5 inches difference. This $1\frac{1}{4}$ inches is usually divided on each side of the perpendicular line, but the underarm cut may be placed so as to make the sidebody wider or narrower as desired, always, of course, taking out the same amount, that is, the amount indicated by the difference between the breast and waist.

Square line 7, 7 across 1 inch below the bottom of sidebody, point 6.

Apply hip measure, 17, from 5 to 8, 6 to 9 and 10 to 11; add 2 inches to 12.

Draw a line from 12 to F , and from F to C .

Cut out the back and place point A at point L , with the backseam on line L, M . The amount added from A to 4 projects beyond L , as shown by the broken lines.

Pivot the back at 13 and swing up the top until point 4 touches the line $K L$, as at the small dot above L .

In this position mark across the shoulder. This adds the other half inch to make up the difference between the lower and upper shoulder, as from 14 to 15. Point 16 is $\frac{1}{5}$ breast from C .

Shape the gauge for short rolls to $\frac{1}{2}$ or $\frac{3}{4}$ inch above 16.

Shape shoulder seam, reducing $\frac{1}{4}$ inch at scye, raising $\frac{1}{8}$ at 17 and hollowing a trifle at 18.

Shape scye to pass through K and $\frac{3}{8}$ inch below the breast line.

Shape front as represented, taking out a small V at 16.

For an extra erect, or sway back figure, the back should be hollowed all the way from 4 to 5 as represented by the wider line, instead of shaped as shown in Diagram B. This adds a trifle to forepart from 15 to 13.

Four Button Cutaway.

DIAGRAM F.

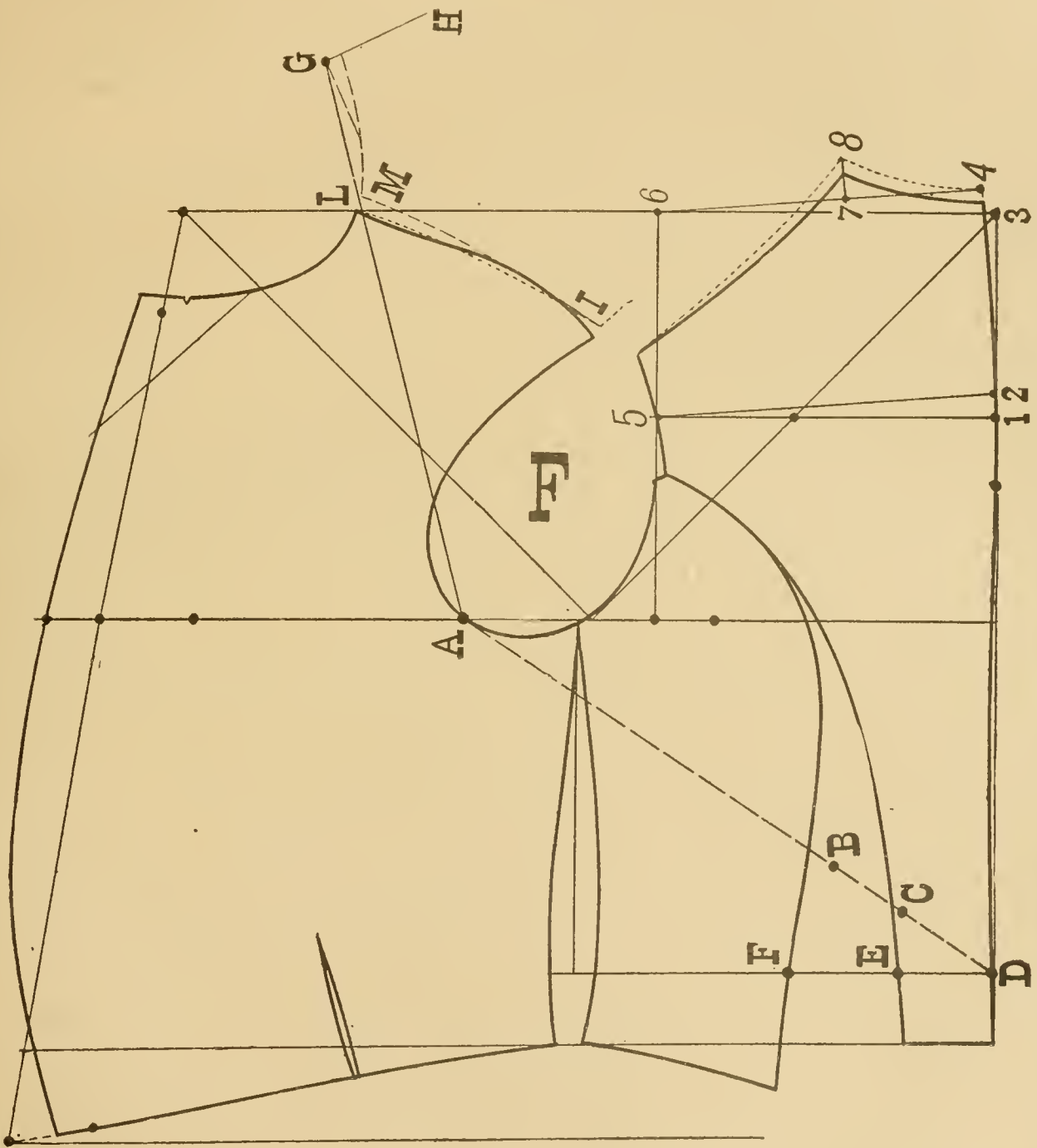
The measures by which this draft was produced are as follows:

$16\frac{3}{4}$ nat. waist.	$24\frac{1}{2}$ upper shoulder.	35 breast.
	22 balance.	31 waist.
$18\frac{1}{4}$ fash. waist.	25 lower shoulder.	33 hip.

These measures indicate high square shoulders, and we have noted with the order, we will suppose, that the customer is round shouldered.

The draft is made by the lower shoulder, 25, using, of course, half of it, $12\frac{1}{2}$.

Having established the shoulder points by this measure as usual, apply half of the upper shoulder, $12\frac{1}{4}$, to point A and measure toward D the balance



measure as to *B*, and add $1\frac{3}{4}$ as to *C*. Whatever the draft measure between *C* and *D* is to be taken out between *E* and *F*, in this case $2\frac{1}{2}$ inches.

As the form for which we are drafting is stooping, or round shouldered, we make the following changes: From 1 to 2 is $\frac{1}{2}$ inch for an extreme, $\frac{3}{8}$ for an average, and $\frac{1}{4}$ for a slightly stooping form. We will call it $\frac{1}{2}$ inch.

Draw a line from 2 to 5 and square by it up to 4. Square by this line, to point 6. This raises the neck as from 3 to 4, and throws it forward at 4.

From 4 to 7 is 3 inches and 7 to 8 is $\frac{3}{4}$ inch.

Now as the upper shoulder is $\frac{1}{2}$ inch smaller than the lower, we must reduce $\frac{1}{4}$ inch from 4 and 8, as shown by the solid lines.

Cut out the back and place 4 at *G*, with the backseam, 4, 2 resting on line *G, H*. Pivot at *I* and swing down until actual top touches the shoulder line. This shortens the front shoulder $\frac{1}{4}$ inch from *L* to *M*, which together with the $\frac{1}{4}$ inch reduced from 4 makes the half inch required by the upper shoulder, which is $24\frac{1}{2}$ inches, or $\frac{1}{2}$ inch smaller than the lower.

The student will understand that unless the form measured is decidedly stooping the back is to be finished in the usual way, as fully illustrated by Diagram D and accompanying explanations.

Double Breasted Frock for Fat Man.

DIAGRAM G.

The measures by which this draft was produced are as follows:

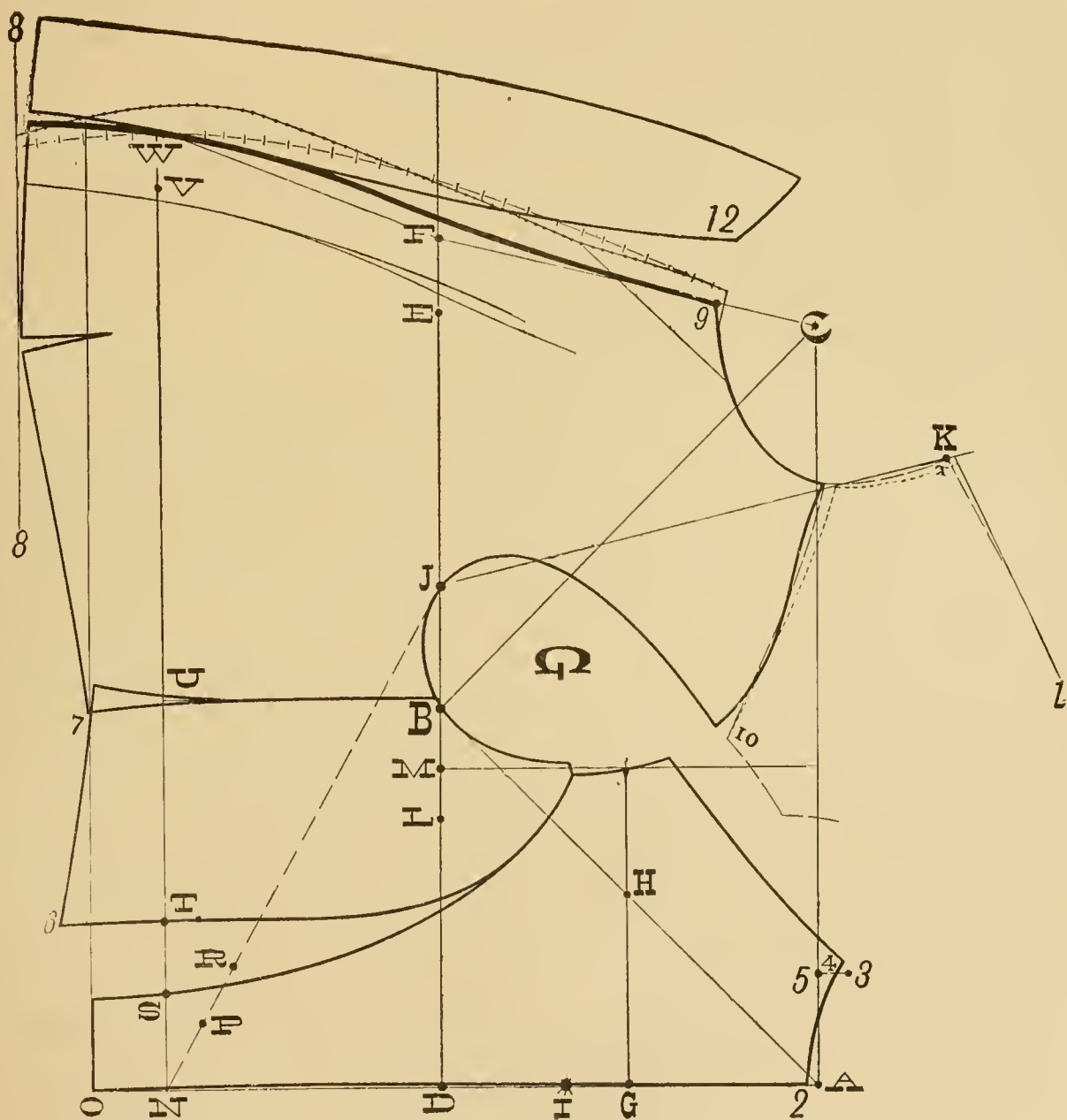
17 $\frac{1}{2}$ natural waist.	28 $\frac{1}{2}$ upper shoulder.	42 breast.
19 $\frac{1}{2}$ fashionable waist.	26 balance.	45 waist.
	29 lower shoulder.	

We draft by half of the lower shoulder, $14\frac{1}{2}$. Square lines *A, C*, and *A, O*.

Place the square so that $14\frac{1}{2}$ on one arm touches at *A*, while $14\frac{1}{2}$ of the other touches at *C*.

[NOTE.—If the short arm of the square is not long enough, first place 12 at *A* and 12 at top line, then mark along the edge from *A* only. Having done this, extend the line and mark from *A* to *B* the required size, in this case $14\frac{1}{2}$, after which square up from *B* by the line *A, B*. *B* to *C* must then be the same as from *B* to *A*.]

Square across through *B* by the back line as from *D* to *F*.



D to *E* is half breast, 21, and *E* to *F* is 2 inches.

G is half way between *A* and *D*. Square across from *G*.

I is on a line with points *C* and *H*. *J* is $\frac{1}{2}$ inch less than half of lower shoulder from *I*, that is 14 inches. Square up from *J* by *I*.

K is half of lower shoulder from *J*. Square from *K* by point *B*.

L is $\frac{1}{4}$ lower shoulder, or one half of $14\frac{1}{2}$, that is $7\frac{1}{4}$; add $1\frac{1}{4}$ inches to *M* and square up.

A to 5 is 3 inches and 5 to 3 is $\frac{3}{4}$ inch.

Now as the upper shoulder is $\frac{1}{2}$ inch less than the lower, we reduce half that amount, $\frac{1}{4}$ inch, from *A* to 2 and from 3 to 4. In shaping the top of back, while we preserve the curve provided by points *A* and 3, we make it wider because of the large size of customer. This has nothing to do with the fit. It is only a matter of taste.

From 2 to *N* is natural and 2 to *O* is fashionable waist. Square across from *N* and *O*.

Apply half of upper shoulder, 14, to point *J*, and measure toward *N* as to *R*, the balance measure 26, and add $1\frac{3}{4}$ inches to *P*. The amount between *P* and *N* is to be taken out between *S* and *T*.

Shape the back, making the width as *S* greater, of course, than for smaller sizes.

S to *T* is the same as *R* to *N*.

Shape side seam of sidebody, reducing a seam at breast line.

Get length to 6 by the back.

Square down from $\frac{1}{2}$ inch beyond *B*, and spring sidebody and forepart to lap $\frac{5}{8}$ to $\frac{3}{4}$ inch at 7 and a trifle at *U*. As the waist is not smaller than the breast, nothing is to come out under the arm.

Shape bottom of sidebody as represented.

Measure from *N* to *S*, and from *T* to *V*, half the waist, $22\frac{1}{2}$; add $1\frac{1}{2}$ inches from *V* to *W*.

Line 8, 8 is squared across 1 inch below point 6.

Point 9 is $\frac{1}{8}$ breast from *C*.

Cut out the back and place point *A* at point *K* with the back seam resting on line *K*, 1. Now pivot at 10 and swing down the top of back until point 2 touches the line *K*, *J*, as at *X*. While the back is in this position, mark along the shoulder seam and make a point at front shoulder. Cut down the back from *A* to 2. Reduce shoulder at 10 from $\frac{3}{8}$ to $\frac{1}{2}$ inch, and shape as represented to neck. Form gorge and scye.

Shape the front, commencing at 9, hollowing a trifle to $\frac{1}{2}$ inch in advance of *F* and rounding over the belly through *W*. If the waist were not so large the breast might be made straight or with a slight outward curve from 9 through the $\frac{1}{2}$ inch point and *W*, but for so large a size it must be shaped as represented. Shape the bottom as illustrated, taking out a V $\frac{1}{4}$ inch wide at mouth.

From 9 to 12 is $1\frac{3}{4}$ inches. Shape the lapel with a round to correspond with that of forepart, to touch at *W*, and to show a small opening below *W* at bottom. Make the lapel a trifle wider than for average sizes, say $2\frac{1}{2}$ at top and bottom and $3\frac{1}{8}$ at breast.

To finish for a Four Buttoner, add $1\frac{1}{2}$ inches from *F* and *W*, and shape as shown by dotted solid line.

To finish for a One Buttoner, add $1\frac{1}{2}$ to *F*, and shape as shown by crossed lines, giving a little extra size opposite the closing button.

Full Dress Coat.

DIAGRAM H.

The measures used for this draft are as follows :

$17\frac{1}{4}$ natural waist.	25 upper shoulder.	36 breast.
$18\frac{3}{4}$ fashionable waist.	$22\frac{3}{4}$ balance.	30 waist.
	$24\frac{1}{2}$ lower shoulder.	33 hip.

Commence by squaring lines *A*, *C* and *A*, *R*.

Place $12\frac{1}{4}$ of one arm of Square at *A* with $12\frac{1}{4}$ of the other arm, touching the top line as at *C*, and mark from *A* to *B* and *B* to *C*.

Square across through *B* as from *D*. *D* to *E* is half breast and *E* to *F* is 2 inches. *G* is half way between *A* and *D*. Square across from *G*.

I is on a line with *C* and *H* and *J* is $\frac{1}{2}$ inch less than half of lower shoulder from *I*, or $11\frac{3}{4}$ inches.

Square up from *J* by point *I*. *J* to *K* is half of lower shoulder, $12\frac{1}{4}$. Square from *K* by point *B*, as line *K*, *L*.

M is $\frac{1}{4}$ of lower shoulder, or half of $12\frac{1}{4}$, that is $6\frac{1}{8}$ inches from *D*; add $1\frac{1}{4}$ inches from *M* to *N* and square up from *N*.

As the upper shoulder is $\frac{1}{2}$ inch larger than the lower, the top of back is raised half that amount, $\frac{1}{4}$ inch, above *A*, as to 1.

A to *O* is 3 inches. Square up from *O* $\frac{3}{4}$ inch and add as much more as has been added from *A* to 1.

From 1 to *P* is natural and to *R* fashionable waist.

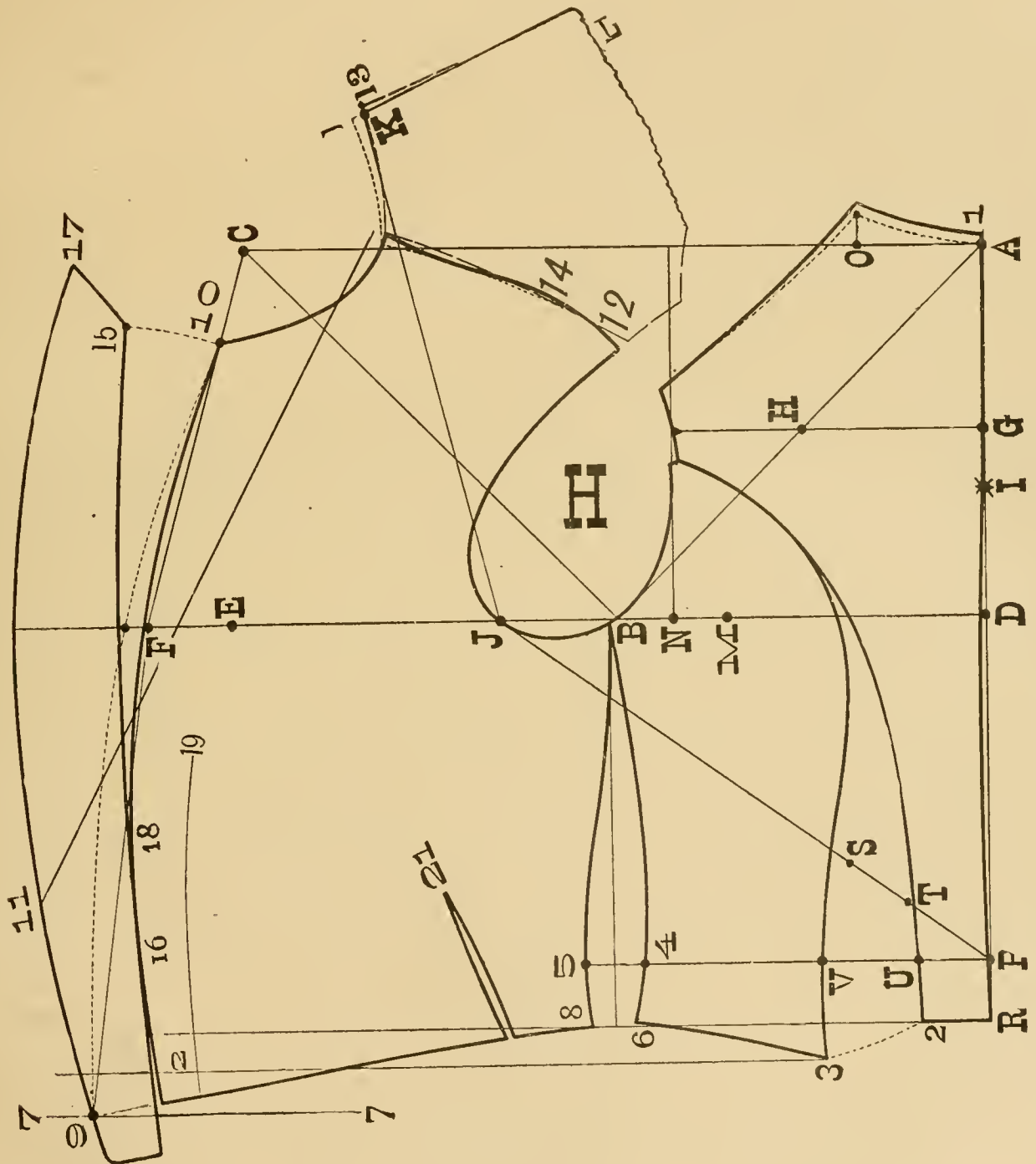
Shape the back, raising not more than $1\frac{1}{4}$ inch above the notch and commencing the sideseam $\frac{3}{4}$ inch below. Of course these directions are not essential to fit, and the width of back scye may be increased or diminished to taste or style. Give the sideseam a moderate curve, and make the width to 2, say $1\frac{3}{4}$ inches.

Apply half of upper shoulder to point *J* and measure toward *P* the balance, $22\frac{3}{4}$, as to *S*. From *S* to *T* is $1\frac{1}{2}$ inches, a quarter of an inch less than for any other kind of coat. Whatever is over from *T* to *P* is to come out between the back and sidebody. *U* to *V* is, therefore, the same as *T* to *P*, in this instance $2\frac{1}{4}$ inches.

Shape sideseam of sidebody through *V*, reducing a seam at the breast line.

Sweep from 2 to 3 by top of sideseam.

Square down from $\frac{1}{4}$ inch in advance of *B*, and take out between 5 and 4 a quarter of an inch for each inch the waist is smaller than the breast. For this draft the waist is 6 inches smaller, therefore, $\frac{6}{4}$ or $1\frac{1}{2}$ inches have to be



taken out. Shape underarm cut, as represented, through 4 and 5, and shape bottom from 3 to 6 raising it at 6 a trifle above the natural waist line.

Square line 7, 7 one inch lower than point 3.

Measure from *B* to 2, from 3 to 6 and from 8 to 9 the half of hip measure, $16\frac{1}{2}$ and 2 inches. Draw a line from 9 to *F* and from *F* to *C*.

C to 10 is $\frac{1}{8}$ breast. Commence at 10 and form front as for a double breasted frock, swelling $\frac{1}{2}$ inch beyond *F* and finishing at point 9, as shown by the dotted line.

The dotted line represents the center of the body in front from neck to waist. Now, as the full dress coat is usually designed to just meet at the end of roll, we add beyond this line 1 inch to the point where we intend the roll to end as to 11. This inch is added partly to make up for the lapel seam and partly to allow for the tendency of the fronts to swing, because of their weight.

Cut out the back and place point *A* on point *K*, with the backseam resting on the squared line *K*, *L*. Pivot the back at 12 and swing the top up until point 1 touches the line *J*, *K*, as at 13. Mark along the shoulder seam and form gorge to 10. Reduce $\frac{1}{4}$ inch at 12, raise $\frac{1}{8}$ at 14, and hollow a trifle between 14 and neck. Shape the scye through *J* and *B*, dropping $\frac{2}{8}$ below the breast line.

Draw a line from $\frac{1}{4}$ inch in advance of shoulder point to point 11.

Shape from 11 down through 9, or cut the front away more or less as style demands or taste dictates. From 10 to 15 is $2\frac{1}{4}$ inches. Shape lapel seam from 15 with a slight curve to the bottom, making it $1\frac{1}{2}$ inches wide from 9, and dropping below the waistseam $1\frac{1}{4}$ inches. Shape top, making it say $1\frac{3}{4}$ inches wide, as to 17. From 17 curve gracefully to 11.

Now commence at 10 and shape front of forepart to touch the lapel seam at midwaist, 18, reducing $\frac{1}{8}$ inch or more at waistseam.

Space holes on lapel, and also on button line, which is $1\frac{1}{2}$ inches back at top and $1\frac{1}{8}$ at bottom.

Take out a medium sized *V* to 21, unless the customer is flat chested.

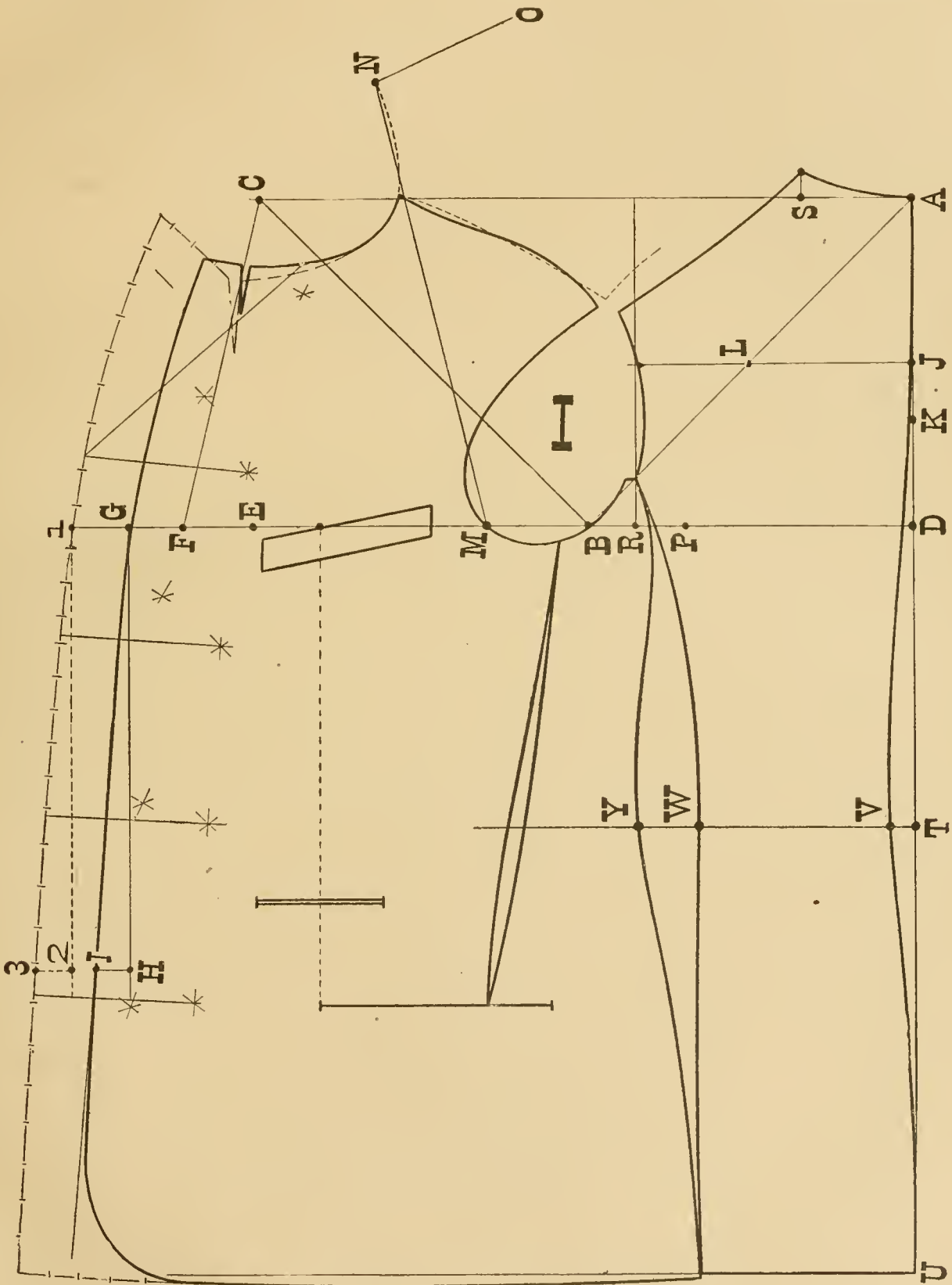
SACKS.

DIAGRAM I.

The measures for this draft are as follows:

$17\frac{1}{2}$ nat. waist.	26 upper shoulder.	38 breast.
$29\frac{1}{2}$ full length.	26 lower shoulder:	

The waist measure is of no consequence unless it is as large or larger than the breast.



As half the lower shoulder is 13, we use 13 as the working power of the draft.

Commence by squaring lines *A*, *C* and *A*, *U*.

Place 13 of one arm of the square at *A* with 13 of the other arm touching the top line as at *C*, and mark from *A* to *B* and *B* to *C*.

Square across through *B* as from *D*.

D to *E* is half breast, *E* to *F* is 2 and *F* to *G* is $1\frac{1}{2}$ inches.

Square down from *G*. *G* to *H* is 12 inches and *H* to *I* is 1 inch.

Draw a line from *G* through *I* for run of front.

J is half way between *A* and *D*. Square across from *J*. *K* is on a line with points *C* and *L*.

K to *M* is $12\frac{1}{2}$ inches, or $\frac{1}{2}$ inch less than 13, half of lower shoulder.

Square up from *M* by point *K*. *M* to *N* is 13, half of lower shoulder.

Square from *N* by *B*, as line *N*, *O*.

D to *P* is $6\frac{1}{2}$, half of 13, that is $\frac{1}{4}$ of 26, the lower shoulder measure; add $1\frac{1}{4}$ inches from *P* to *R* and square up from *R*.

A to *T* is natural waist, $17\frac{1}{2}$, and to *U* full length, $29\frac{1}{2}$ inches, with $\frac{1}{4}$ added for making, if edges are to be stitched.

Square across from *T* and *U*. *T* to *V* is $\frac{3}{4}$ inch and to *W* $\frac{1}{4}$ inch less than $\frac{1}{3}$ breast. Shape back as represented. *W* to *Y* is $1\frac{3}{4}$ inches. Shape the sideseam of forepart.

Cut out the back and place point *A* on point *N* with backseam resting on line *N*, *O*, and shape shoulder, scye and gorge as represented, in the usual way.

The gorge is usually raised $\frac{1}{2}$ inch or more above the eighth point.

Take out a small *V* at neck and finish front as shown by solid line.

To locate the front of side pocket, go forward $\frac{1}{4}$ breast from *M* and square down. Take out $\frac{3}{4}$ inch under the arm.

The broken lines represent a double breasted sack. For this coat the gorge is sunk to the $\frac{1}{8}$ point, a $\frac{1}{2}$ inch *V* is taken out and the lapel at top peaked or shaped as desired; 3 inches are added from *F* to 1. From 1 a line is squared down 12 inches as to 2, and 2 to 3 is 1 inch. Draw a line, for run of front, from 1 down through 3 and finish front to top of lapel. The buttons are set half as far back of *F* as 1 is in advance of it. *F* to 1 being 3 inches *F* to buttons is $1\frac{1}{2}$ which places them $4\frac{1}{2}$ inches back from 1.

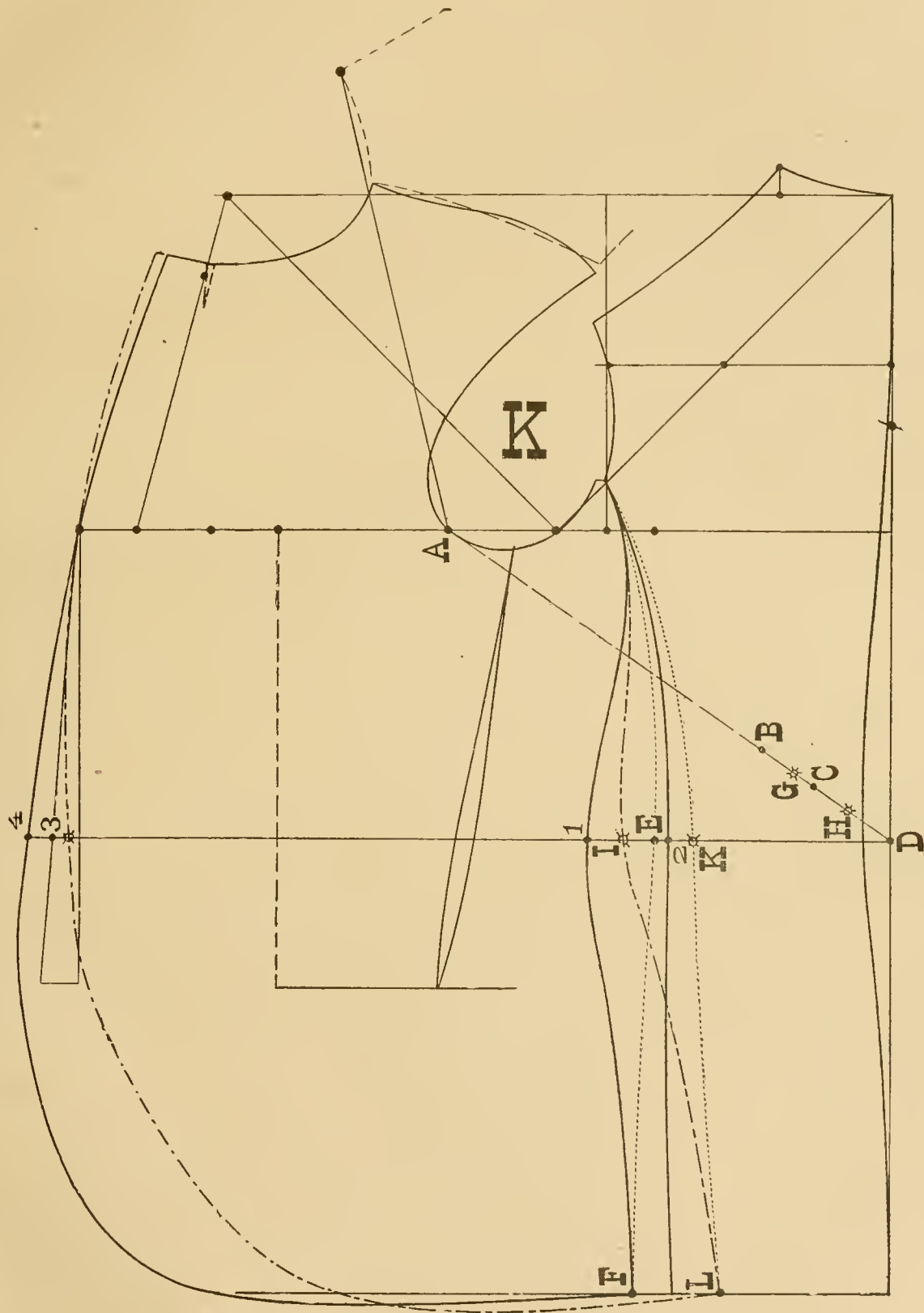
To Apply the Balance Measure.

DIAGRAM K.

The measures for the sack represented by the solid lines are as follows:

17 nat. waist.	25 upper shoulder.	
29 length.	$22\frac{1}{2}$ balance.	36 breast.
	25 lower shoulder.	

Draft by $12\frac{1}{2}$.



All points not marked by letters are obtained as for Diagram I.

Apply $12\frac{1}{2}$, half of upper shoulder to point *A* and measure toward the natural waist as to *B*; add 2 inches, $\frac{1}{4}$ inch more than for a frock, to *C*. Whatever is over from *C* to *D*, is to come out between 1 and 2, and whatever comes out between 1 and 2 more than the average, $1\frac{3}{4}$, is to be added from 3 to 4.

Cut out the back, pivot it at top of sideseam and swing in the bottom until the sideseam at waist is but $1\frac{3}{4}$ inches from 1 as to *E'*, and shape sideseam of forepart through 1 to meet the back at *F'*.

The measures for the draft represented by the broken lines are the same as for the other, except that the balance is $23\frac{1}{2}$.

Apply $12\frac{1}{2}$, half of lower shoulder to *A*, and measure to *G* $23\frac{1}{2}$, the balance; add 2 inches to *H*, and take out from 2 to *I* whatever the amount is from *H* to *D*, reducing from 3 to * in front, whatever 2 to *I* is less than $1\frac{3}{4}$ inches.

Cut out the back, pivot it at top of sideseam and swing it out at bottom until there is a space of $1\frac{3}{4}$ inches between it and point *I* as *I*, *K*. While it is in this position shape sideseam of forepart to *L*.

Fat Man's Sack.

DIAGRAM L.

The measures by which this draft was produced are as follows:

18 waist.		29 upper shoulder.		43 breast.
31 length.		29 lower shoulder.		46 waist.

All the points not lettered are obtained as heretofore explained.

From *A* to *B* is $1\frac{3}{4}$. Square down from *C*, as usual 12 inches and go out from *D* one inch to *E*.

Draw a line from *C* to *E*.

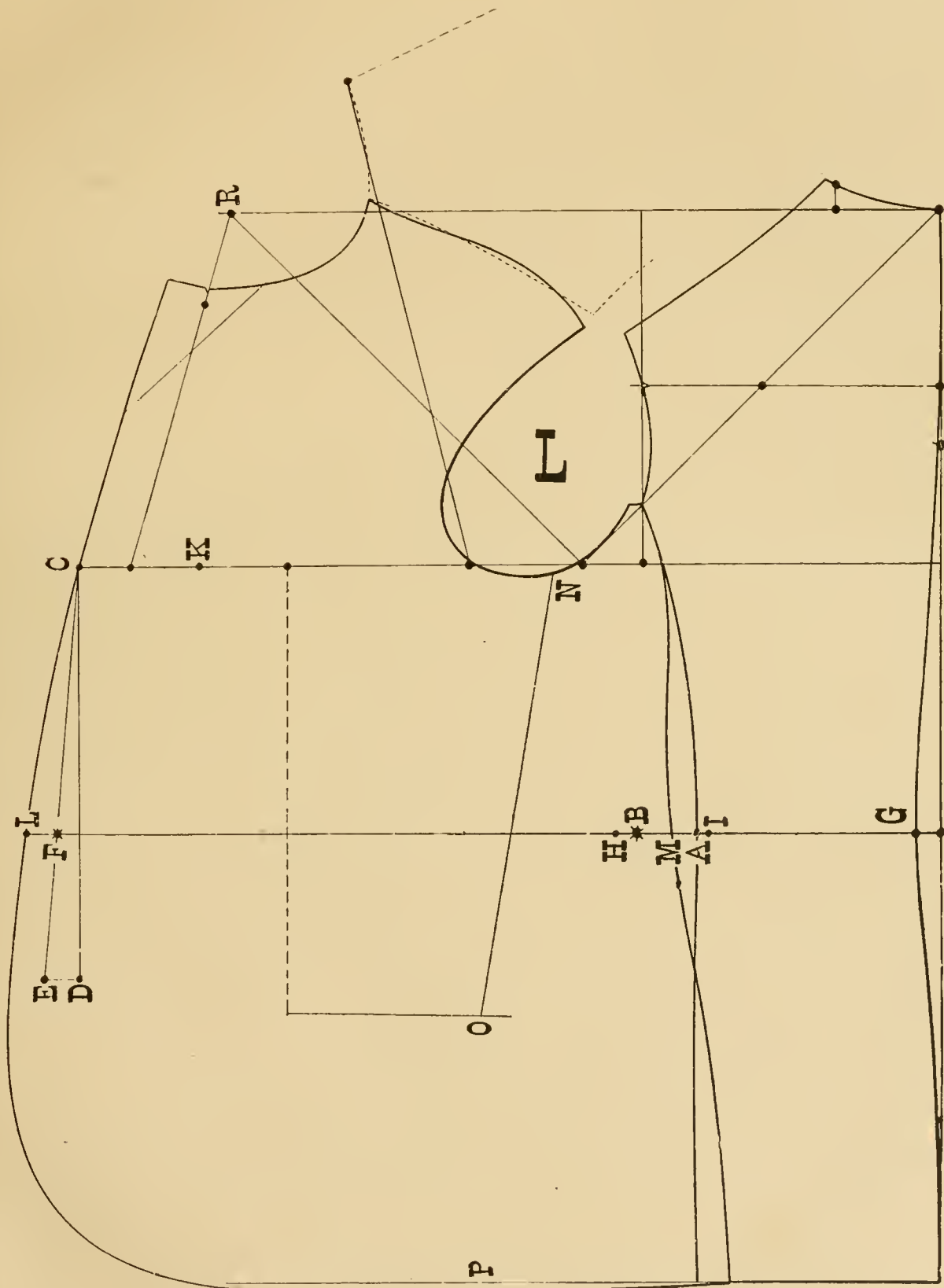
Points *B* and *F* are for all sizes when the waist is smaller than the breast.

Now measure from *G* to *A*, apply this amount to *F* and measure back the waist size, 23, as to *H*, add for making $2\frac{1}{2}$ inches as to *I*. This is 1 inch less than is added to the breast, as from *K* to *C*. If more were added from *K*, as for a fly front or a double breasted coat, or less as for a military frock less would be added from *B* to *I*.

The simple, invariable rule is to add for making 1 inch less to the waist than to the breast for fat men.

As the necessary addition is to *I*, the sideseam if cut through *B* would make the waist too small by as much as the difference between *B* and *I*. It is therefore necessary to add from *B* to *M* half the amount needed, and to add the other half from *F* to *L*.

To make this clearer, if the waist were cut through the regular points *B* and *F*, it would be too small. Half of the needed addition is made from *B*



to *M*, and the other half from *L* to *F*. When this is done, the draft will measure from *G* to *A* and *M* to *L* $25\frac{1}{2}$ inches, or half waist with $2\frac{1}{2}$ inches for making. The side seam must be sprung over the back as much or a little more than has been added from *B* to *M*.

To shape the front draw a line from *L* down parallel with the original line *C, E*, another from *L* to *C*, and another from *C* to $1\frac{1}{2}$ inches beyond *R*. This completely outlines the front.

After cutting the pattern cut down under arm, as from *N* to *O*, and open out at *N* as much as has been added from *B* to *M*, pinching up and pressing down the loose paper thrown to *P*. Then reshape the bottom.

A complete illustration of this process is given farther on.

OVERCOATS.

DIAGRAM M.

All overcoats should be drafted by measures taken over an undercoat, but when only the measure for an undercoat is available the following additions must be made.

For heavy material 2 inches to the shoulder, breast and waist measures, and 1 inch to the end sleeve length.

For light weight material $1\frac{1}{2}$ inches to the shoulder and $\frac{3}{4}$ inch to sleeve length.

The measures by which this draft was made are as follows taken over a coat.

$17\frac{3}{4}$ nat. waist.	27 upper shoulder.	$38\frac{1}{2}$ breast.
38 length.	27 lower shoulder.	

The waist is of no consequence unless it is as large or larger than the breast. All points not lettered are obtained in the usual way. Point *A* is half breast. *A* to *B* is $2\frac{1}{2}$ inches and is the same for all overcoats.

B to *C* is $2\frac{1}{4}$ inches for heavy weight goods if bound and $2\frac{1}{2}$ if stitched; $1\frac{3}{4}$ for light weight material if bound or 2 inches if stitched. On this draft *B* to *C* is $2\frac{1}{4}$ inches.

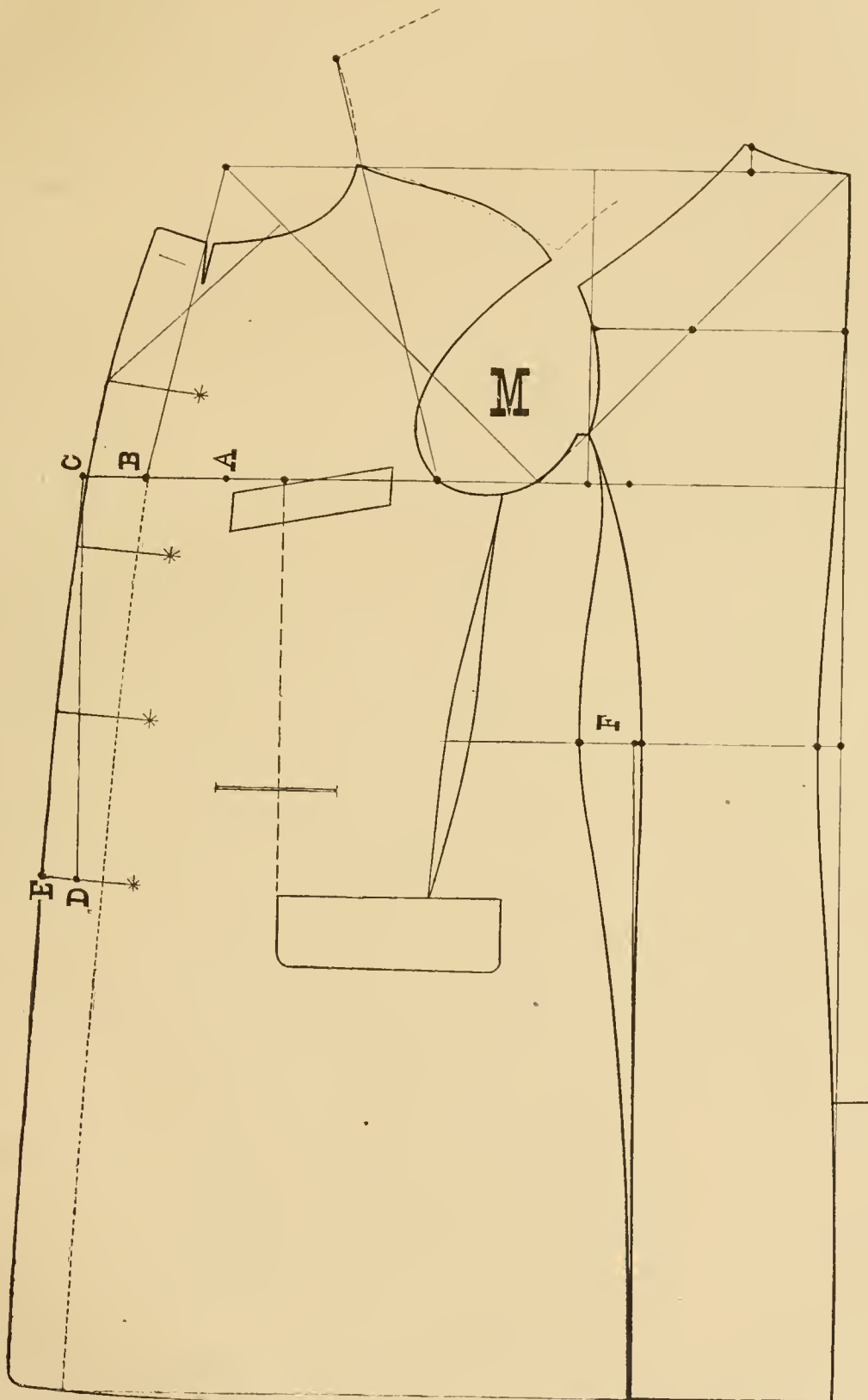
C to *D* is 12 and *D* to *E* is 1 inch as usual. The buttons are half as far back from *B* as *C* is in advance of it; for this draft $1\frac{1}{8}$ inches.

A Double Breasted overcoat is drafted in the same way, adding, of course, more for the lap, from *B* to *C* and setting the buttons farther back. For instance, if 3 inches were added from *B* the buttons would be set $1\frac{1}{2}$ inches back of *B*, or if 4 inches, as for a heavy Box were added to *B*, the buttons would be 2 inches back of *B*, or 6 inches from the edge.

The same amount, $1\frac{3}{4}$ inches, as for an undercoat is taken out at *F*.

The forepart does not overlap the back unless for a loose Box.

The pockets are $12\frac{1}{2}$ inches from scye bottom for a man 5 feet $8\frac{1}{2}$ inches in height, and $\frac{1}{4}$ inch lower or higher for each larger or smaller size up to 42 and down 32, unless the client is unusually short or tall in proportion to his breast size.



The Sleeve.

DIAGRAM N.

The sleeve is drafted by $\frac{1}{2}$ inch less than half the size of scye. In measuring the scye no allowances are to be made for seams.

If the scye measure $17\frac{1}{2}$, which is the regular size for a 25 shoulder; the sleeve is drafted by 17.

Commence by squaring lines *A*, *B* and *A*, *C*.

A to *D* is $\frac{1}{2}$ inch always; *D* to *E* is $\frac{1}{16}$, and *E* to *F* is $\frac{1}{8}$ scye.

Square across from *F*.

F to *U* is half of drafting size, or, for a 17 scye, $8\frac{1}{2}$ inches.

Square down from *U*.

U to *H* is $\frac{1}{3}$ scye.

Draw a line from *A* to *H*.

Sweep from *A* by *

I is $1\frac{1}{2}$ inches from *A*.

Shape sleeve head as represented, sinking the underside $\frac{3}{4}$ inch at *K*.

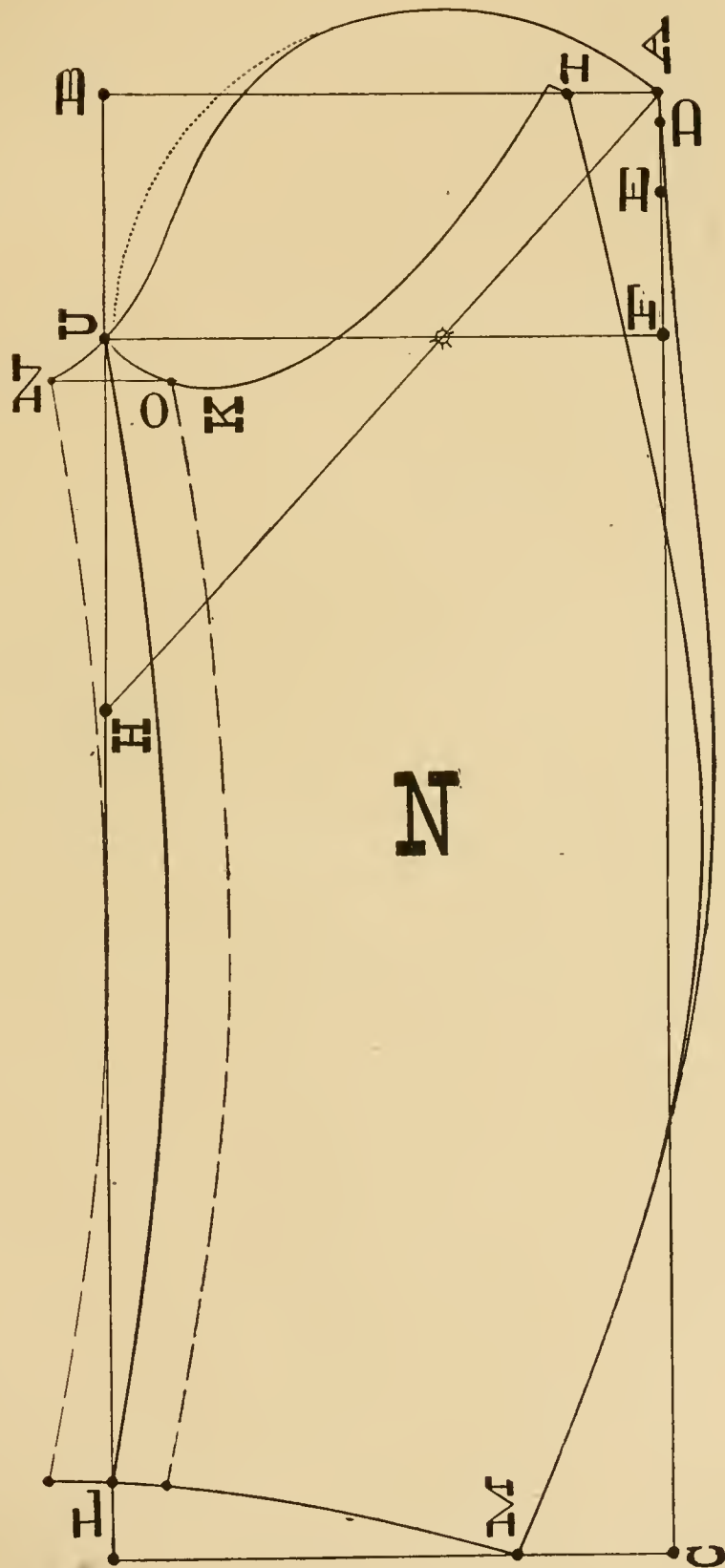
Get length to *C* and square across.

L is $1\frac{1}{4}$ inches up, and *M* is $6\frac{1}{2}$ inches, more or less, from *L*.

Shape as represented by solid lines for a half and half sleeve.

Ordinarily it is well to add 1 inch to top side as to *N*, and reduce the same as to *O*, making the same addition to and reduction from *L*.

The broken lines represent the sleeve finished.



Skirt for D. B. Frock.

DIAGRAM D. D.

Square lines *A*, *B* and *A*, *C*.

From *A* to *B* is 9 inches.

B to *C* is 2 inches.

Place sidebody to *A*, and mark at *E*.

Place fore part to *E*, with the line squared across from fashionable waist exactly covering the line *A*, *C*, and mark along bottom to *F*.

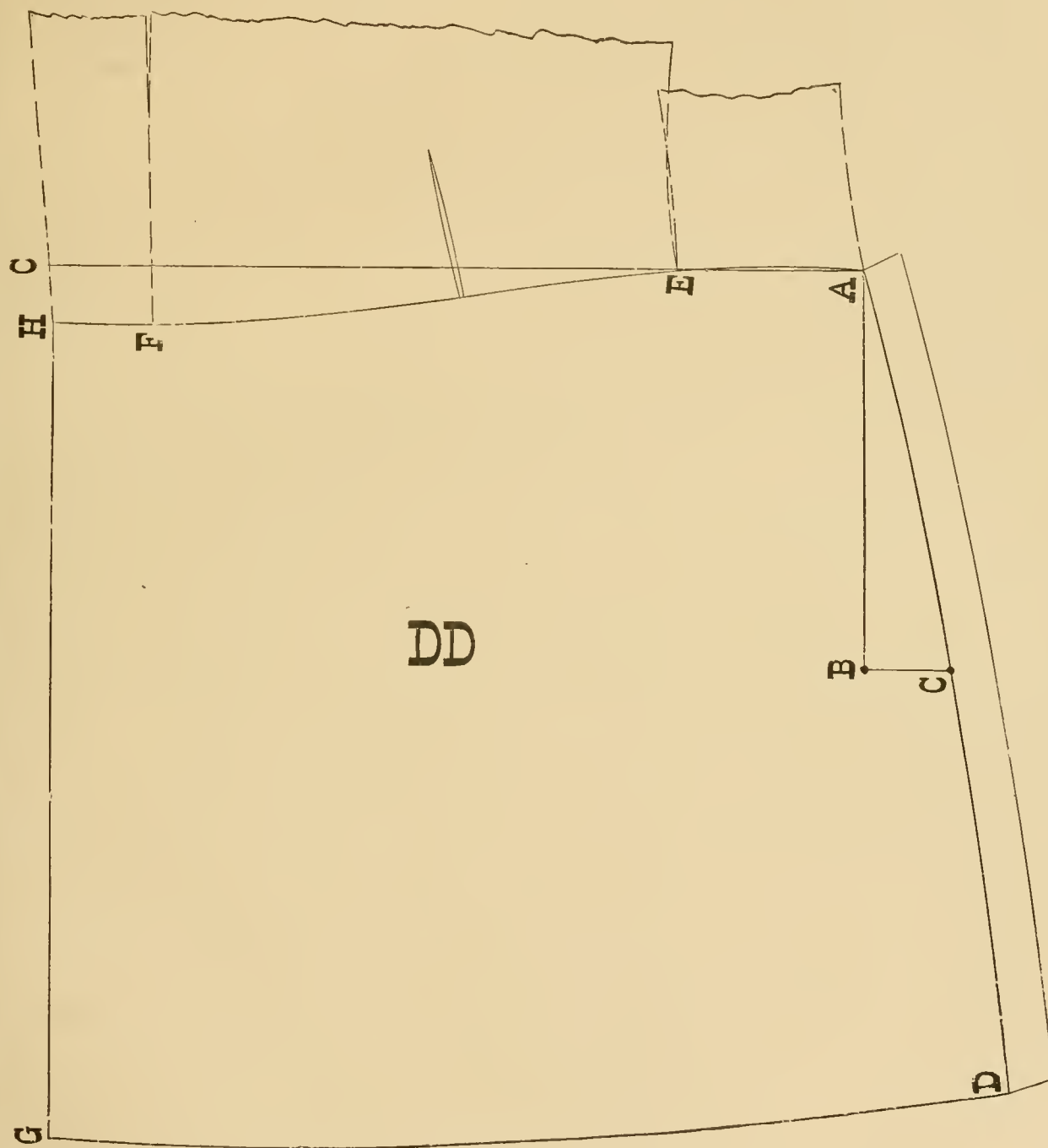
Place lapel in a closing position and mark along the bottom to *H*.

Square down through *H*.

Curve gracefully from *A* through *C* to *D*.

Get length to *D*, allowing $\frac{1}{4}$ inch for fullness, and make *H*, *G* $\frac{1}{2}$ inch less than *A*, *D*.

Finish as represented.



Skirt for Cutaway Frocks.

DIAGRAM E. E.

Square lines at *A*, *B* and *A*, *O*.

A to *B* is 9 inches.

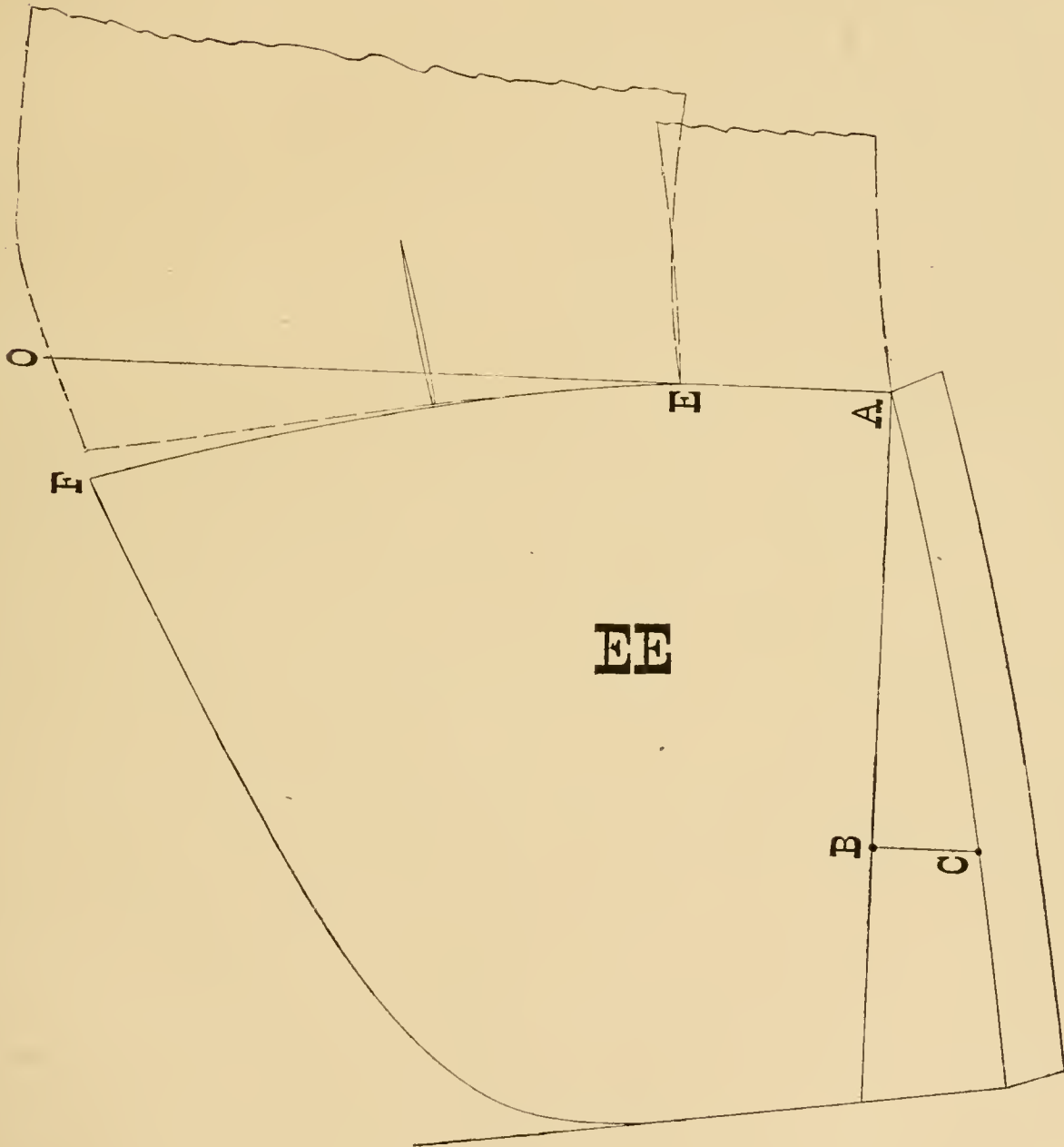
B to *C* is 2 inches.

Curve gracefully from *A* through *C*.

Place sidebody to *A* and mark at *E*.

Place forepart to *E* with the fashionable waist line exactly covering line *A*, *O*, and mark along bottom to the *V*, then drop to *F* $\frac{1}{2}$ inch.

Finish as represented.



Skirt for Full Dress Coat.

DIAGRAM F. F.

Square lines *A, B* and *A, O*.

Place sidebody to *A* and make a point at *E*.

Place forepart to *E*, with the fashionable waist line exactly covering line *O, A*, and drop skirt 1 inch at *F*.

F to *H* is width of lapel below waistseam, usually $1\frac{1}{4}$ inches, and must range with run of front of forepart when in a closing position.

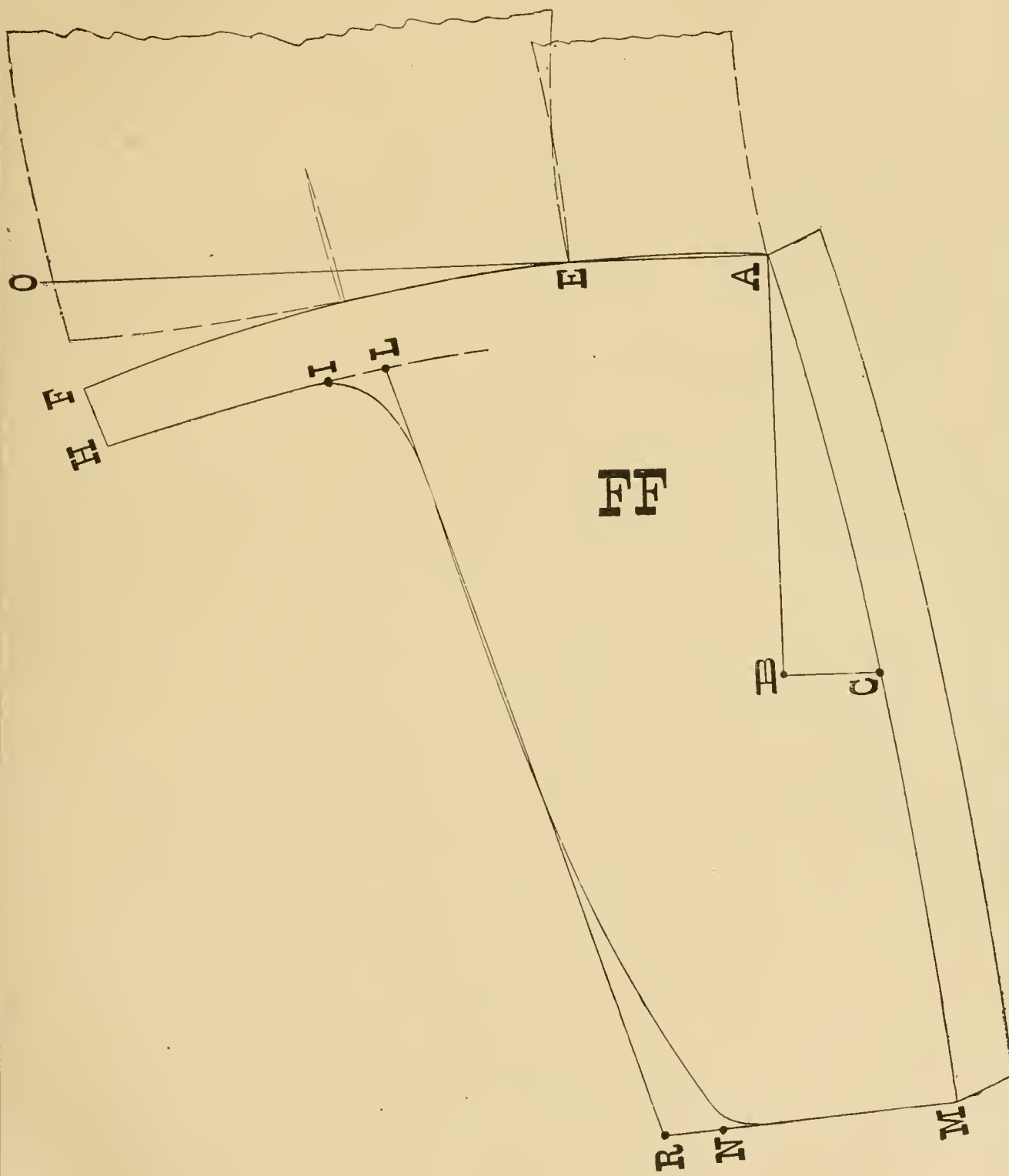
A to *B* is 9 and *B* to *C* is 2 inches.

Get length to *M* and draw a line for bottom parallel with run of top.

Measure from *A* to *F*, and whatever the distance is use it as a working power.

If it is 16, then *H* to *I* is 16 on thirds, and *I* to *L* is 16 on twelfths; *M* to *N* is 16 on thirds, and *N* to *R* is 16 on twelfths.

Draw a line from *L* to *R*, and shape as represented.



Collars.

PLATE M M.

DIAGRAM A shows a collar for a double breasted high roll frock, and is drafted as follows: Place the lapel in a closing position, as shown, and draw the break line to opposite the end of hole from point 1, which is $\frac{1}{4}$ inch in front of shoulder point. Make point 2 a quarter of an inch back of shoulder point, and draw crease line of collar from point 3 through point 2. Make the stand $1\frac{1}{8}$ inches deep. Get length and finish as represented. If it is desired to have no space between the collar and lapel, the collar must be made to overlap, as shown. For overcoats draft in the same manner, giving the stand a depth of $1\frac{3}{8}$ inches.

DIAGRAM B shows a collar for a low roll double breasted frock, and is drafted as follows: Place the lapel in a closing position opposite the point of roll, and make point 1 a quarter of an inch in front of shoulder point. Draw a line from 1 to 2. Make point 3 a quarter of an inch back of the shoulder point, and draw the crease line for the collar from 4 through 3. Shape as represented. It will be seen that the collar is more crooked than for Diagram A.

DIAGRAM C shows a collar for a short roll, either for a single breasted frock or sack. As it is drafted in precisely the same manner as already described, no explanations are necessary.

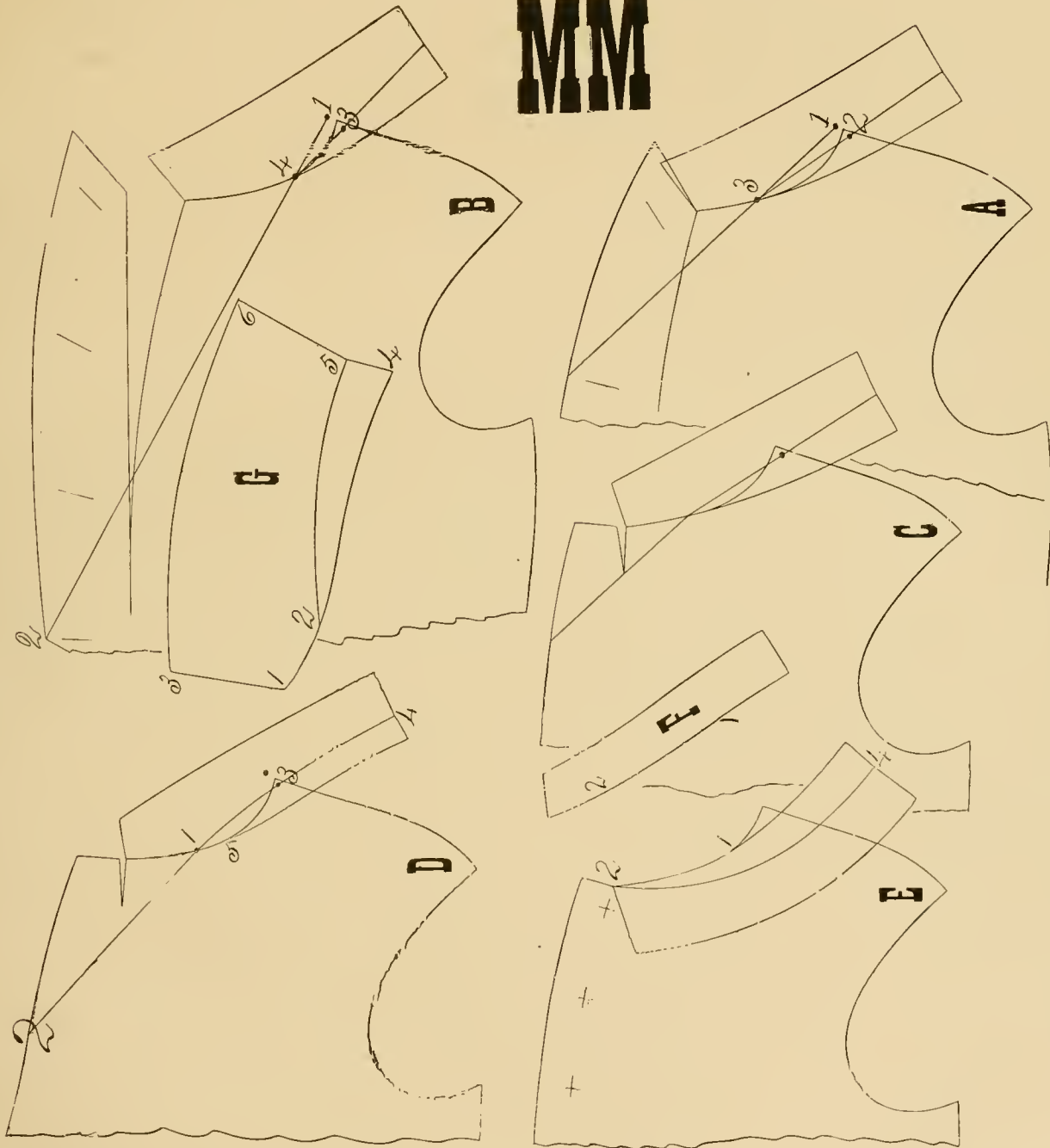
DIAGRAM D shows a collar for a fat man. The break from 1 to 2 is obtained as explained above; but the crease line of collar is considerably curved from 1 through 3 to 4. The stand is only $\frac{3}{4}$ inch deep, and the seam edge is concave from 5 to center. It is formed in this way for the purpose of throwing extra goods to crease line.

DIAGRAM E shows a Prussian or Military collar. It is made to follow the gorge from 1 to 2, and is evenly curved from 1 to center. The stand is $1\frac{1}{8}$ inches, as usual. The leaf is made any width desired.

DIAGRAM F shows a stand up collar. It is usually about $1\frac{1}{2}$ inches wide in front, and $1\frac{1}{2}$ at the back. It is hollowed a trifle at 1, and rounded a little at 2.

DIAGRAM G shows a wide collar for an over coat. It is drafted to fit the gorge from 1 to 2, and from 2 to 4 it is considerably hollowed. It is well sprung out from 5 to 6. This form throws sufficient goods to the outside edge to allow it to lie smoothly about the shoulders.

MM



Fat Man's Sack.

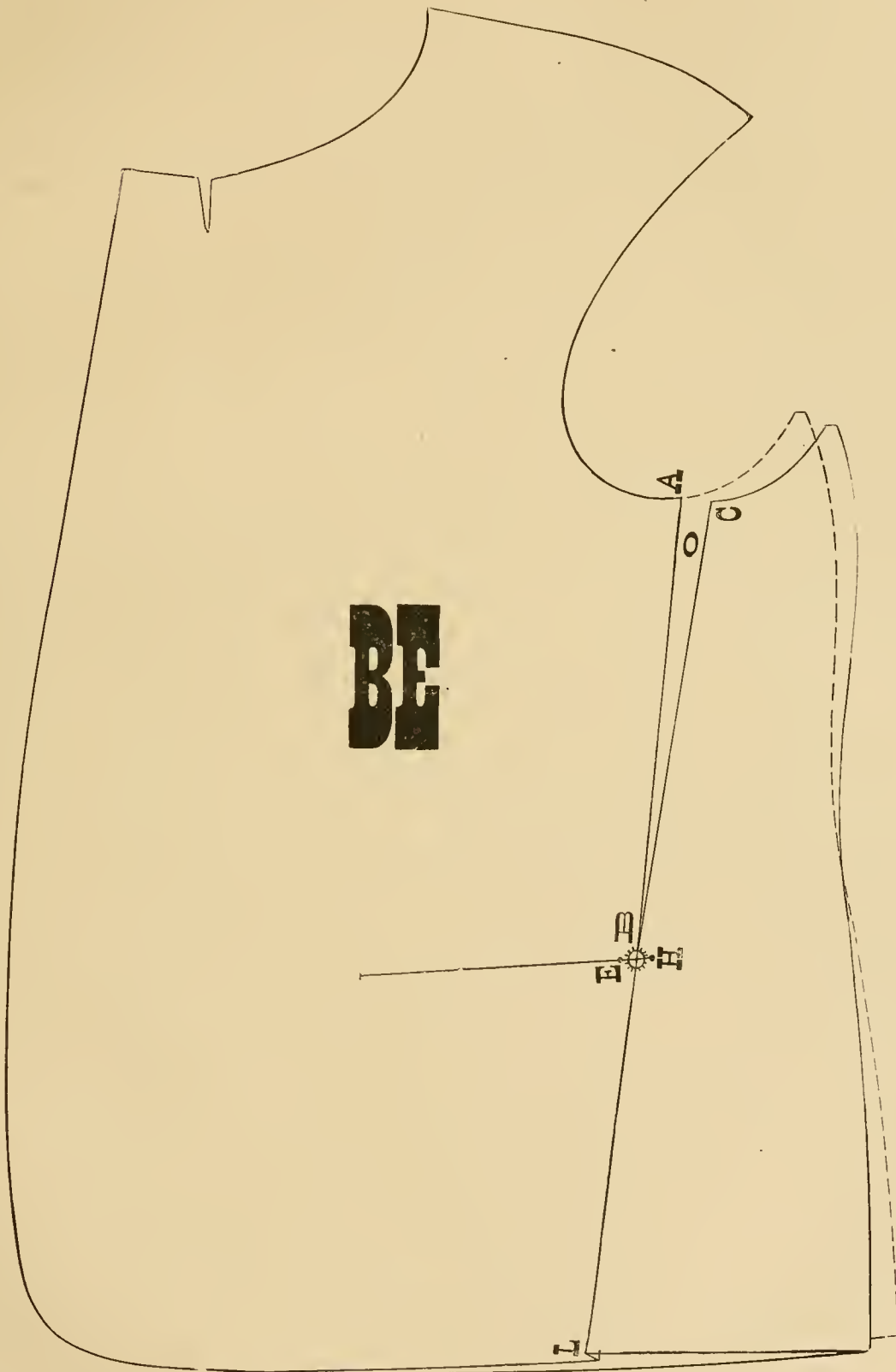
DIAGRAM B E.

After cutting out the fore part for a fat man's sack, proceed as follows : Cut down from *A* to *B*, and open the cut from *A* to *C* $\frac{1}{4}$ inch for each inch the waist is larger than the breast. This, of course, throws surplus paper to the bottom, as at *L*. Press this down flat and re-form the bottom as shown.

E and *H* merely indicate a fourth of the excess of waist over the breast, or the amount to open the V from *A* to *C*.

The V marked *O* may either be cut out, or left as an outlet.

This provides a pocket for the belly, without any manipulation on the part of the journeyman.



PROPORTIONATE SIZES.

BREAST.	UPPER SHOULDER.	LOWER SHOULDER.
28	20	20
29	$20\frac{3}{4}$	$20\frac{3}{4}$
30	$21\frac{1}{2}$	$21\frac{1}{2}$
31	$22\frac{1}{4}$	$22\frac{1}{4}$
32	23	23
33	$23\frac{3}{4}$	$23\frac{3}{4}$
34	$24\frac{1}{2}$	$24\frac{1}{4}$
35	25	$24\frac{1}{2}$
36	$25\frac{1}{2}$	25
37	26	$25\frac{1}{2}$
38	$26\frac{1}{2}$	26
39	27	$26\frac{1}{2}$
40	$27\frac{1}{2}$	27
41	28	$27\frac{3}{4}$
42	$28\frac{1}{2}$	$28\frac{1}{4}$
43	29	29
44	30	30
45	$30\frac{1}{2}$	31
46	31	$31\frac{1}{2}$
47	$31\frac{1}{2}$	32
48	32	$32\frac{1}{2}$
49	$32\frac{1}{4}$	33
50	$32\frac{1}{2}$	$33\frac{1}{4}$

MADISON'S
VEST SYSTEM.

VESTS.

PLATE Y.

DIAGRAM 1.—The measures used for this draft are as follows .

$10\frac{1}{2}$ opening.		36 breast.
$25\frac{1}{2}$ length.		32 waist.

The opening is obtained by measuring from socket bone to bottom, holding the tape fast at the length desired and carrying it straight up to the point where the opening is desired to be.

Commence by squaring lines *A*, *E*, and *A*, *C*.

From *A* to *B* is $\frac{1}{2}$ breast on Division of Halves and to *C* is natural waist. Square across from *B* and *C*.

From *A* to *D* is half breast on Division of Halves and 1 inch, that is 10 inches, and *A* to *E* is half breast, 18 and 2 inches, 20 altogether.

Square down from *D* and *E* and also from a point $\frac{3}{4}$ inch beyond *E*. (The $\frac{3}{4}$ inch is for button stand.)

E to *F* is $\frac{1}{4}$ breast. *D* to *W* is $\frac{1}{8}$ breast. *I* to *H* is $\frac{1}{6}$ breast, square up from *H*.

From *K* to *L* is half waist on Division of Halves and $\frac{1}{2}$ inch, $8\frac{1}{2}$ inches altogether.

Measure from *F* to *M* and apply the amount from *C* to *N* on back.

Square across from *N*. *N* to *O* is $\frac{1}{6}$ breast.

Apply the width from *N* to *O* to point *F* and measure the length and $\frac{3}{4}$ inch to *P*. Hold the tape fast at *P* and mark of the opening at *R*. $10\frac{1}{2}$.

Draw a line from front of scye up through *F*.

F to *S* is width of top of back, $\frac{1}{6}$ breast.

S to *J* is $\frac{1}{4}$. Square out from *J*; *J* to *U* is $\frac{1}{4}$. Add $\frac{3}{4}$ inch from *U*, and draw front lines from *U* and the $\frac{3}{4}$ inch point as shown by broken lines.

The broken line from *F* to *U* is for a clerical or military, or any vest which closes to the throat. Draw break line from *F* to *R* and form the neck.

From *W* to *Y* is $\frac{1}{8}$ breast.

Shape forepart as represented, reducing shoulder $\frac{3}{4}$ to 1 inch from *W*, and dropping the scye $\frac{3}{8}$ inch below point *I*.

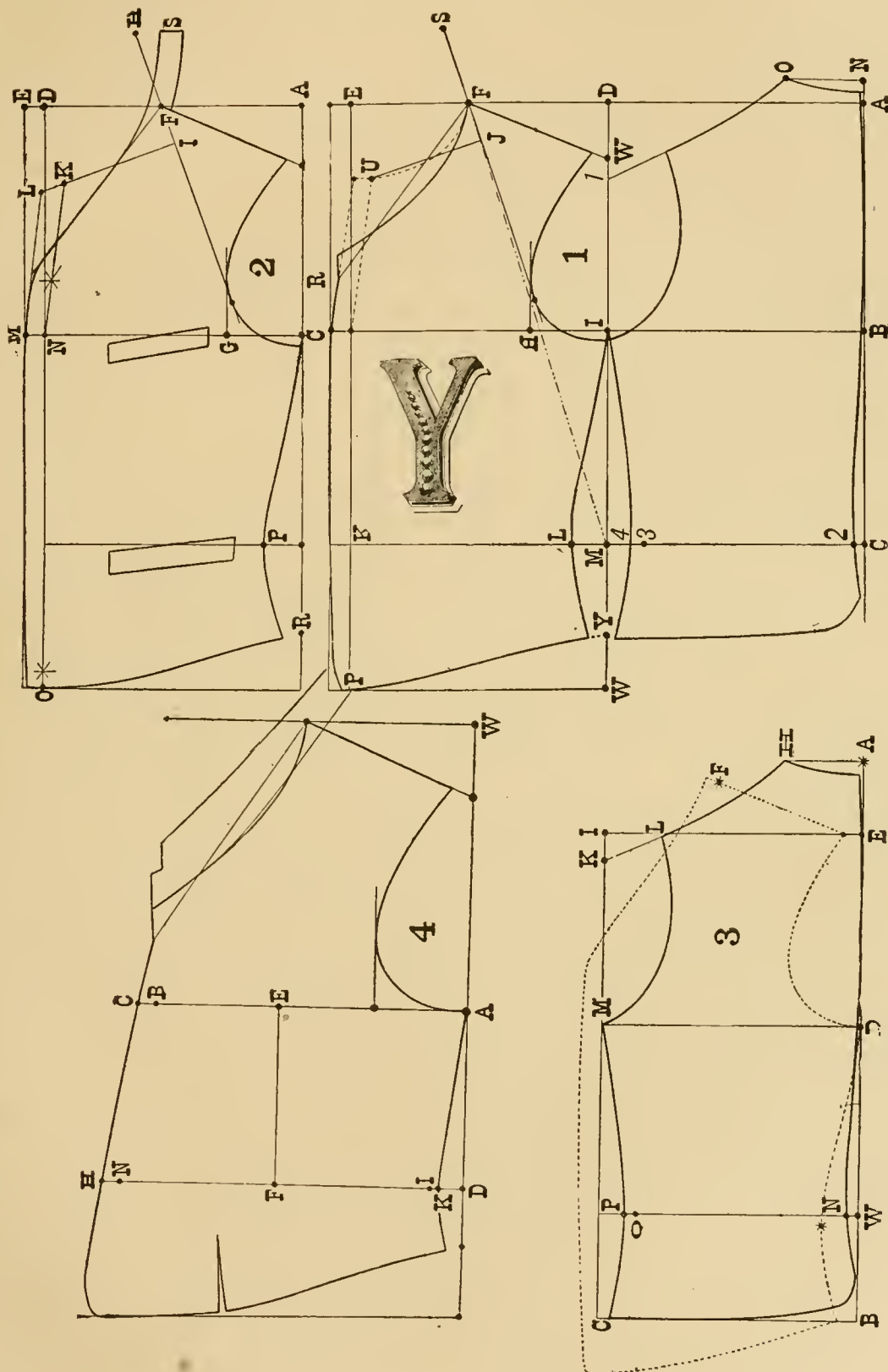
W to 1 is 1 inch. Shape from *O* to 1 as represented.

Commence top of back $\frac{3}{8}$ inch below *N* and shape to *O*.

Reduce from *A* a trifle, say a seam and shape back seam, as shown, reducing $\frac{1}{2}$ inch from *C* to 2.

From 2 to 3 is half waist on Division of Halves and 3 to 4 is $\frac{1}{2}$ inch.

Obtain width of shoulder by the shoulder of forepart making it $\frac{1}{4}$ inch wider and shape scye as represented.



To Draft the Forepart Separately.

DIAGRAM 2.—Square lines *A*, *E* and *A*, *R*.

From *A* to *B* is $\frac{1}{8}$ and to *C* $\frac{1}{2}$ breast by the Division on the square.

From *A* to *D* is $\frac{1}{2}$ breast and 1 inch, and *D* to *E* is $\frac{3}{4}$ inch.

From *D* to *F* is $\frac{1}{4}$. Square across from *C* and square down from *D* and *E*. *C* to *G* is $\frac{1}{6}$ breast, square up from *G*.

Apply the width from *C* to *G* (which is the same as that of top of back), to *F* and obtain length and opening. Square across from *O* and go up to *R* $\frac{1}{8}$.

P is $\frac{1}{2}$ inch more than half waist on Division of Halves from button line.

For a no collar vest add $\frac{1}{2}$ inch beyond *F*, and make *F*, *S* $\frac{1}{6}$.

Shape as represented.

To Draft the Back Separately.

DIAGRAM 3.—Square lines *A*, *B* and *B*, *C*. Place the forepart to touch on line *B*, *C*, with the top of underarm seam touching the line *A*, *B* while the cross lines are square with the same line. The dotted forepart shows the position.

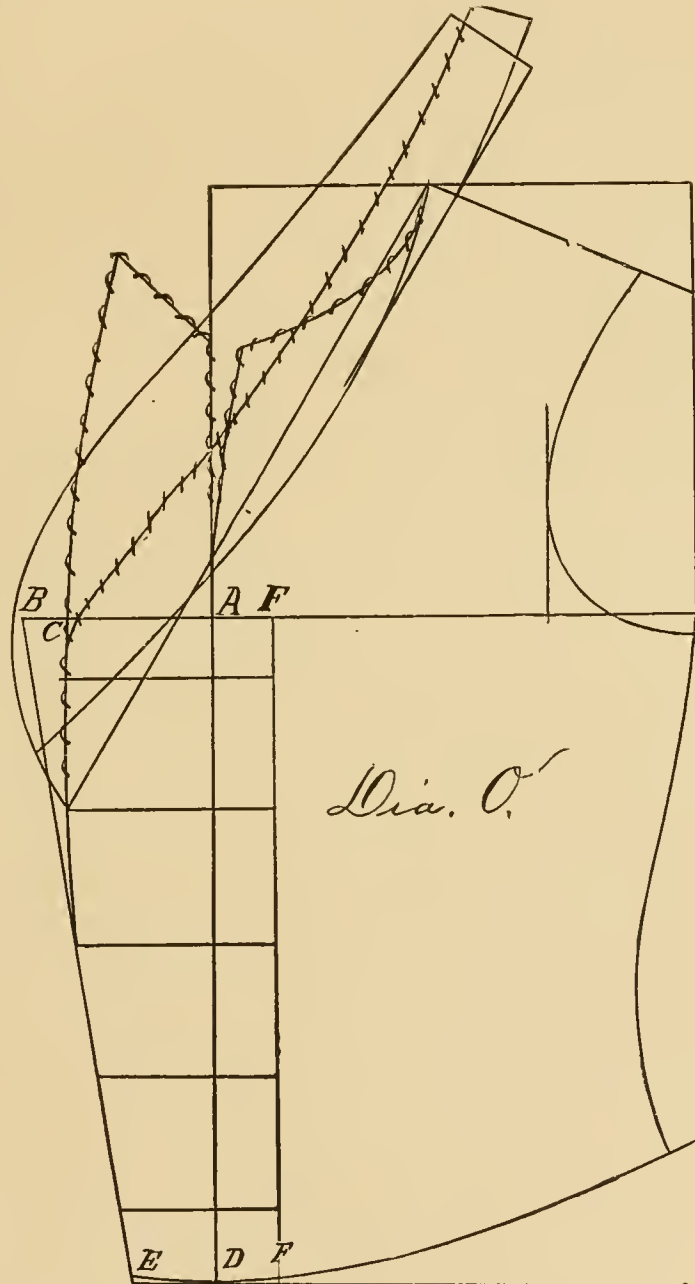
Make a point at *D*, and another at *E*.

Pivot forepart at shoulder point, *F*, and swing it toward you at the bottom until the smallest part of waist, marked with a * rests on the line *A*, *B*, then pivot at *W* and swing forepart toward you until point *F* touches the line *A*, *B*, and make a point as at * *A*.

Remove forepart and square across from *A*, *E* and *D*.

A to *H* is $\frac{1}{6}$, and *E* to *I* is $\frac{1}{2}$ and 1 inch. Square down from *I*. *I* to *K* is one 1 inch always.

Drop top of back $\frac{3}{8}$ inch below *A* and shape to *H*. Shape from *H* to *K* as represented and get width to *L* by forepart. Shape scye from *L* to *M* as represented. Shape backseam reducing $\frac{1}{2}$ inch from *W* to *N*. *N* to *O* is $\frac{1}{2}$ waist and *O* to *P* $\frac{1}{2}$ inch. Finish as represented.



Fat Man's Vest.

DIAGRAM 4.—This draft is for a 44 breast and a 48 waist.

Draft as usual with the following exceptions:

A to *B* is $\frac{1}{2}$ breast and 1 inch, and *B* to *C* is $\frac{3}{4}$ inch for button stand.

D is 18 inches from *W*. Of course *D* is theoretically the natural waist, but as a rule 18 inches is practically right.

C to *E* is $\frac{1}{4}$ breast, square down from *E*.

F to *N* is $\frac{1}{4}$ waist and *N* to *H* is $\frac{3}{4}$ inch for button stand.

F to *I* is $\frac{1}{4}$ waist and *I* to *K* is $\frac{1}{2}$ inch.

Shape as represented. Keeping the bottom of scye at *A* instead of sinking it lower as for proportionate forms.

Double Breasted Vests.

DIAGRAM Z.—Obtain points as usual, except that $\frac{3}{4}$ inch is not added for button stand.

A to *B* is 4 inches. *A* to *C* is $3\frac{1}{4}$ inches. *A* to *F* is $1\frac{1}{4}$ inches. *D* to *E* is $1\frac{1}{2}$ inches. *D* to *F* is $1\frac{1}{4}$ inches.

Draw lines from *B* to *E* for run of front, and from *F* to *F* for button line. Curve front as represented through *C*.

Three styles are represented in this draft. The plain rolling collar, the no collar and regular coat front form.

ELEMENTS OF GARMENT CUTTING.

CHAPTER I.

PRINCIPLES OF CUTTING.

COATS.—PITCH OF SHOULDER.

To treat upon the principles which govern the science of garment cutting apart from their relation to any system is a task of no ordinary magnitude.

But an understanding of these principles is indispensable to any one who would become an eminent cutter. There are many who manage to hold fair positions who are simply machines. They owe their success entirely to some tolerably correct system which they follow almost blindly. These men, were they to acquaint themselves with the great truths which lie back of the system which serves them so well, would be able to handle it with far better success, for they could correct its faults, or intelligently elaborate it, and would be able to advance to a higher grade in the profession they have chosen.

To enable others to better understand what they are doing, in order that they may work more intelligently, it shall be my endeavor to illustrate and explain the fundamental principles of garment cutting as clearly and concisely as possible.

Works on logic are addressed to, and are understood by, only those who have a knowledge of grammar, so the language and method of this work will be adaptable only to those who have, at least, a rudimental knowledge of cutting.

The technical terms and axioms of the craft employed in this work will not, therefore, be explained.

I now invite your careful attention to the principles which govern coat cutting.

First in order are those which govern what is generally known as the shoulder point.

This point is regarded as the key to the whole coat.

Almost any cutter will assert that if that point is established, he can draft his coat correctly.

The delusion concerning this matter is remarkable, and I expect that when I assert that there is no possibility of failing to establish it, many will be, at first, disposed to doubt my sanity.

Yet, I do assert it to be a fact, that this point is always the same for every shape. I further assert that, as it is generally understood, it is no point at all.

Let me demonstrate this.

Take a piece of cloth of an oblong shape, place it about your shoulders, cut it to fit the neck smoothly, and you will find it to be shaped as represented in diagram 1.

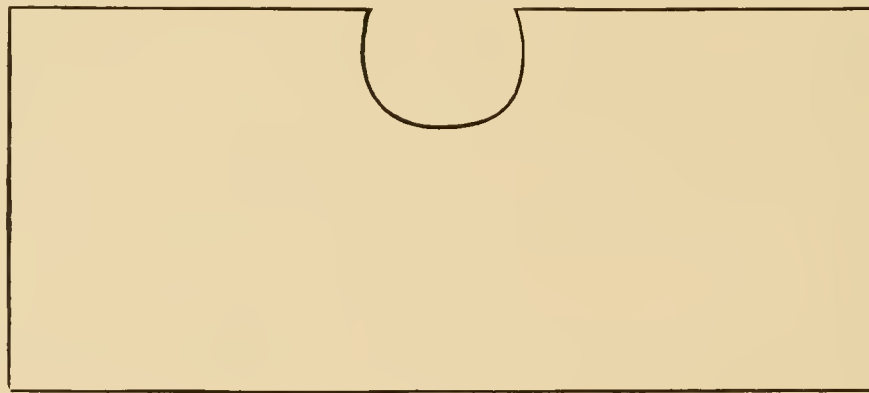


DIAGRAM 1.

Now place it about the shoulders of any shaped man, and you will find that it will always fit. [In the center of the back there will be found too

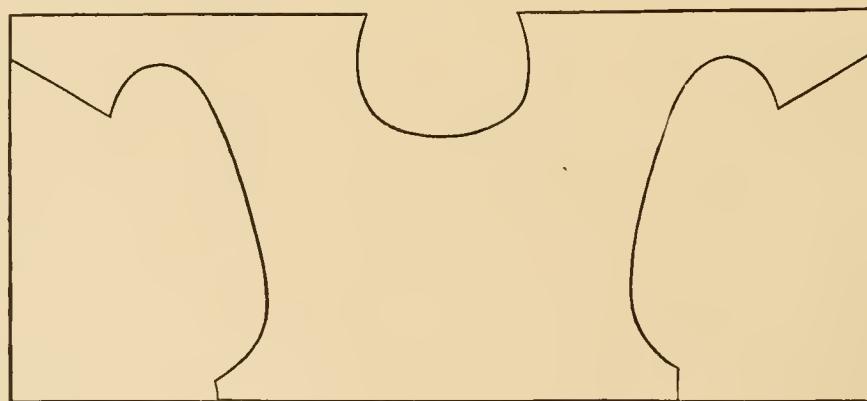


DIAGRAM 2.

much cloth for sloping and too little for high shoulders, which fact, however, does not affect my proposition.]

It makes a perfect shoulder, and is, you will observe, a solid piece of cloth. The so-called shoulder point is established, and is the same for every shape.

This is the foundation of a coat.

Now if you cut the cloth so as to fit about the arms you will have the form of the upper portion of a coat, as in diagram 2.

You will now be able to perceive the fallacy of the would-be learned talk about the different pitch of the shoulder, for various shapes. The pitch is always the same.



DIAGRAM 3.

To illustrate: suppose that the above diagram will fit about the neck and shoulders of a well-shaped man.

Now most cutters, if the client be extra erect, would change the shoulder as indicated by dotted lines

The coat would fit, and they argue from this fact, that a change in the pitch of the shoulder has effected this desirable result. But they are mistaken. They have only placed more cloth upon the breast and taken a like amount from the back.

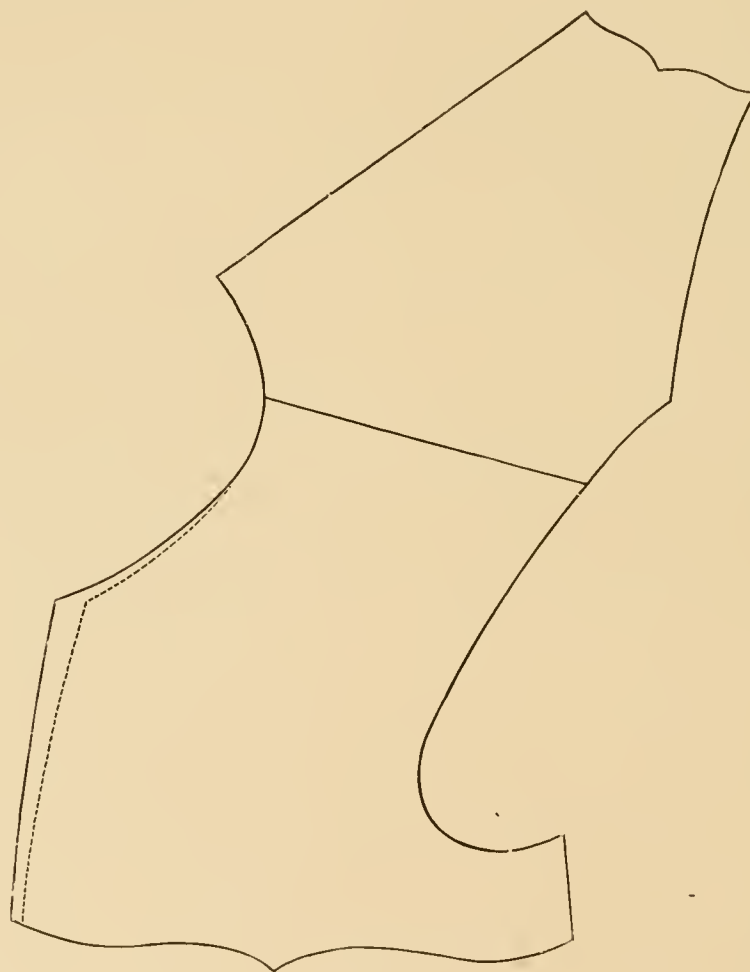


DIAGRAM 4.

This fact will be evident if you allow your back to remain stationary while you move your forepart forward to fit it. You will have then the result I have indicated in diagram 4.

The dotted lines represent the first position of the forepart.

The shoulder is absolutely unchanged, yet the two coats will only fit different shapes.

Now let us examine the other extreme.

The dark lines in diagram 5 represent a draft for a well-shaped man. The dotted lines represent the change usually made for stooping shoulders.



DIAGRAM 5.

By moving the forepart as before to fit the back, you will discover that there has been no change made in the draft, except so far as affects the breast.

Diagram 6 represents the forepart changed in its position.
The dotted lines show the only change made in the front of coat.



DIAGRAM 6.

You will also observe that what is commonly called the shoulder point has no real existence, by omitting the shoulder seam, which leaves you an uncut piece of cloth as represented in diagram 7.

You can place the seam wherever you choose, as style or taste may dictate, without affecting the fit.



DIAGRAM 7.

I think every intelligent, candid cutter must admit after this demonstration, that there is no shoulder point, or, more properly, that the neck, where the shoulder point is supposed to be, and the shape and direction of syle, must invariably be the same, however the body to be fitted may be shaped.

From these facts I deduce the following principle: *If a certain shoulder is right for one shape, it must be right for every shape*

Illustration—

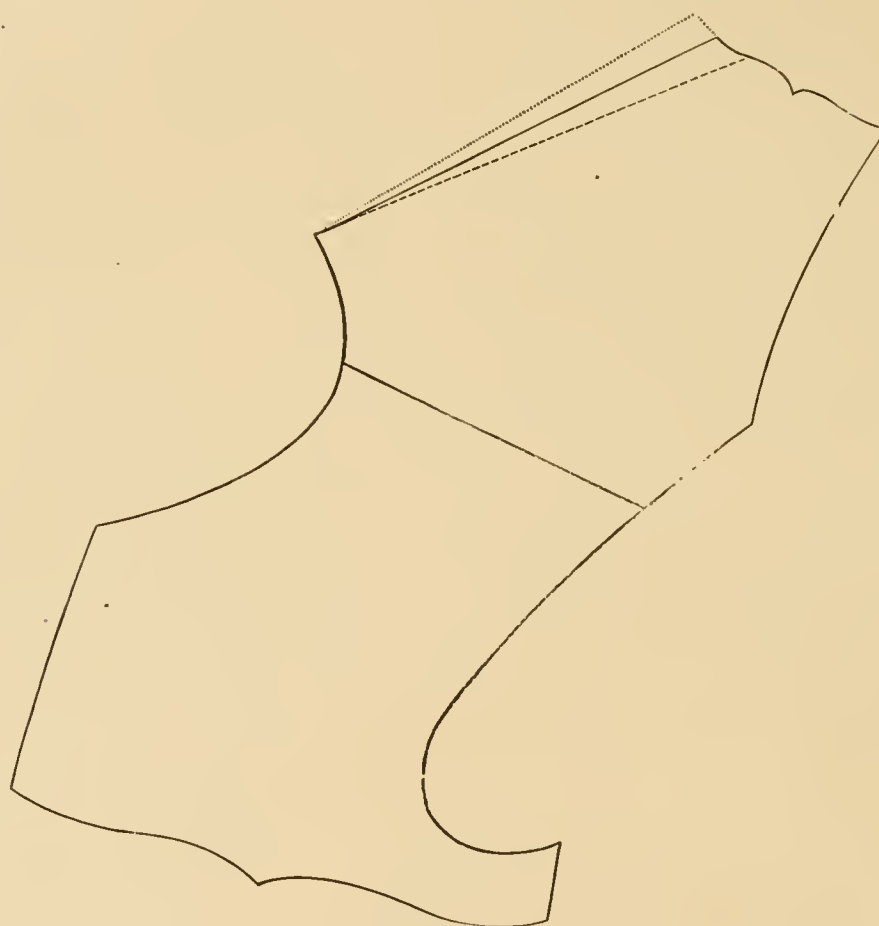


DIAGRAM 8.

The dark line represents a draft that will fit one shape; place it upon a more sloping-shouldered man and you will find it necessary to cut from the back seam as indicated by broken lines.

Place upon a higher-shouldered man, and the change indicated by dotted line will be necessary.

But these changes do not affect the pitch, as it is called.

APPLICATION OF PRINCIPLE. If drafting for two men of different shapes, let the pitch of shoulder be the same for each. The reason for this will be apparent upon an examination of diagram 9.

[It will be observed that in previous diagrams the pitch of shoulder is not really changed, but in diagram 9 the change is actual the shoulder in front of arm converging, in both drafts, to same point.]

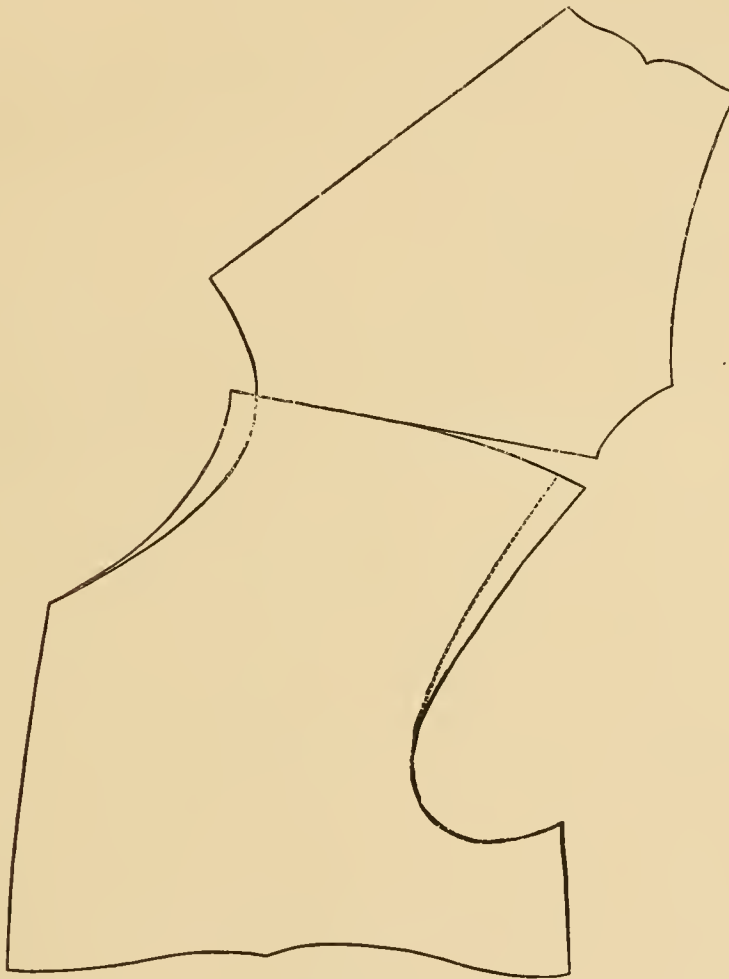


DIAGRAM 9.

The dark lines represent a draft for an erect man ; the dotted lines represent the shoulder as it is generally pitched for stooping shoulders.

That this actual change of pitch cannot be correct will be evident from a study of diagram 10, which represents the shoulders of both drafts fitted to the back.

The dotted lines, as before, represent the draft for one who stoops.

Now it is a self-evident proposition that the stooping form requires less cloth in front of arm than the erect, but the change of pitch has reversed this



DIAGRAM 10.

and given to the stooping form more cloth in front of arm than the other draft for the erect man gives, which must of necessity be wrong

I think I have succeeded in establishing, in this connection, an irrefutable and immutable law, which I now give.

LAW. The pitch of shoulder must be the same for every form.

CHAPTER II.

DISTRIBUTION OF CLOTH IN FRONT AND BACK OF SYE.

That the arm-hole should be farther to the front for one who is round-shouldered, than for a straight man, every cutter knows; but the placing of the sye in a different position for different shapes, is in perfect harmony with the law I have given in regard to the pitch of shoulders.

It may suggest itself to some thinkers that this cannot be the truth, for the reason that the distance from the front of sye to socket-bone is less for a round-shouldered than for an erect man, and that, therefore, the spread of cloth between these points should be less for one than for the other, and they may conclude from this that my theory is incorrect.

But my reasoning is based upon shoulder-measures, and their application to the draft; whether they are long or short measures, does not affect, in the least, the slope or pitch of shoulder.

This will be better understood upon an examination of diagram 11:

The dark lines represent a draft for an erect, and the broken lines for a round-shouldered man.

From a casual study of this diagram, one would naturally be impressed with the belief that the shoulders were differently pitched, but they are not.

The breast and upper shoulder of the two subjects are the same, but one is larger over the blade and flatter in the breast than the other, and his head is farther forward.

We draft, of course, from the back seam. The waist being the same for each, the coat remains stationary at the waist point; but the blade being larger for one than the other, throws front of sye farther to the front, draws in the top of sidebody, lowers and throws forward the socket-point, depresses the neck, and narrows the breast.

Yet the shape and pitch of shoulder is unchanged.

There is merely more cloth distributed back of the sye, and less in front for the stooping than for the erect man.

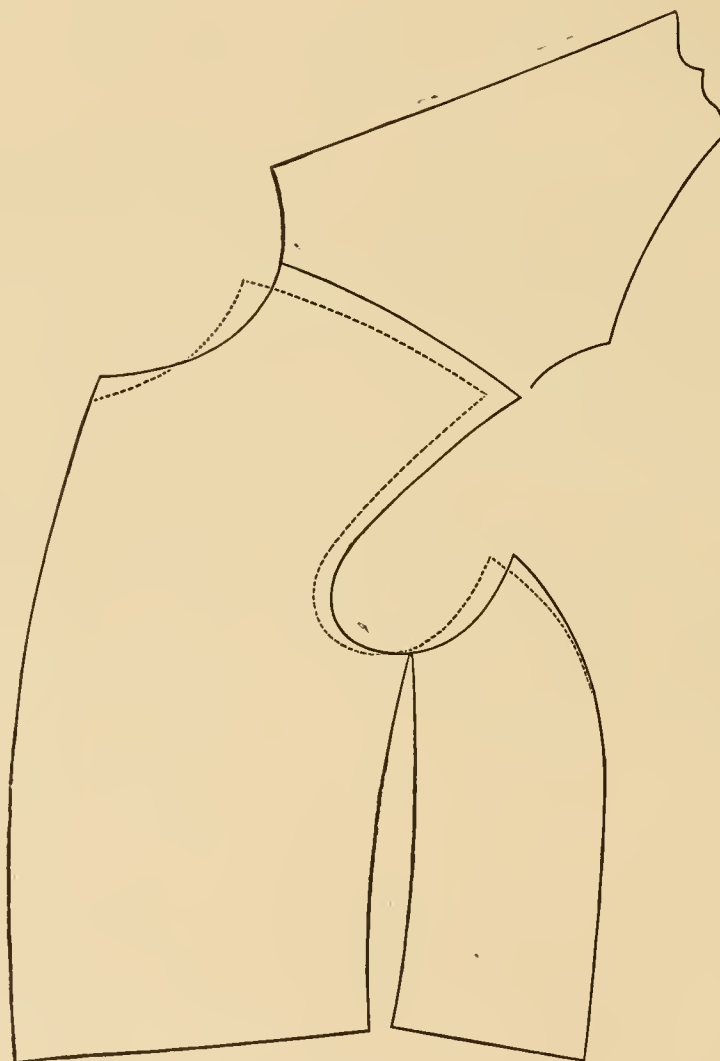


DIAGRAM 11.

Diagram 12 represents the two foreparts fitted together.

The shoulders are alike, but the coat is differently balanced. The blade of one is larger than the other, the shoulders of both are of the same width

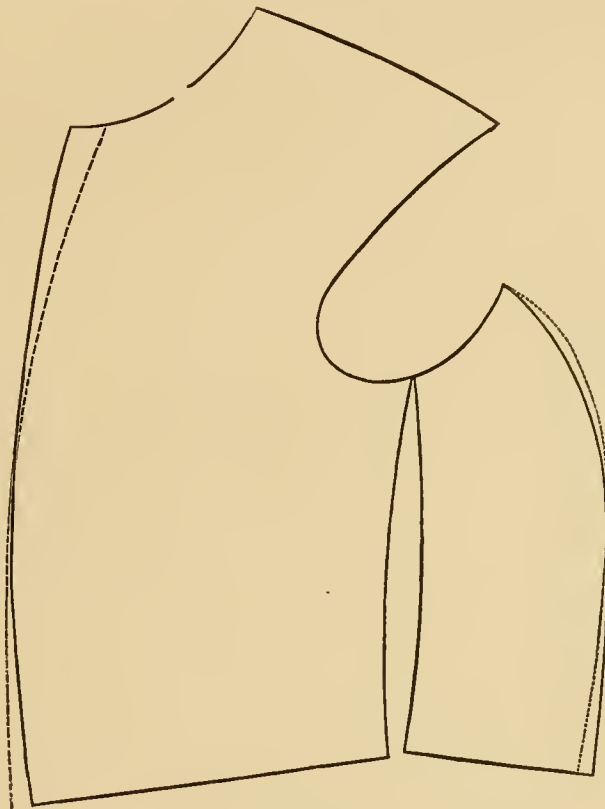


DIAGRAM 12.

and pitch, the distance from socket-bone to front of sye on the one is *comparatively* less than on the other, because the distance from front of sye to the back is actually more.

The distribution of the extra cloth over the blade without disturbing the shoulder may be more plainly understood by an examination of diagrams 13 and 14.

Diagram 13 represents a well-proportioned coat, and diagram 14 the same, with an imaginary "fish" inserted under the arm to give the necessary size to

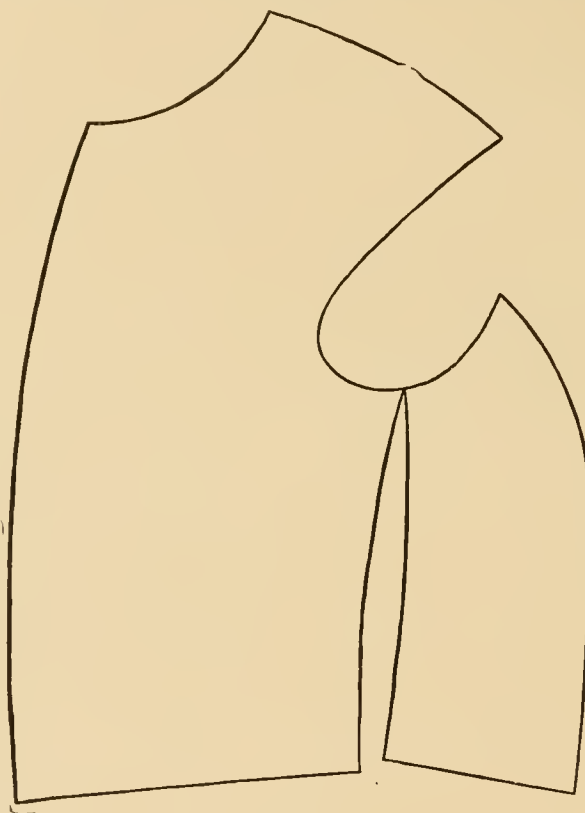


DIAGRAM 13.

blade, and the top of sidebody cut down to preserve the shoulder measure, and the front as much narrower as blade is larger.

From these facts I deduce the following principle:

The coat for a stooping man should be drafted precisely as one for a well-shaped man, with this exception: the coat for the stooping man should be made as much larger back of the sye and over the blade as the size of blade requires.

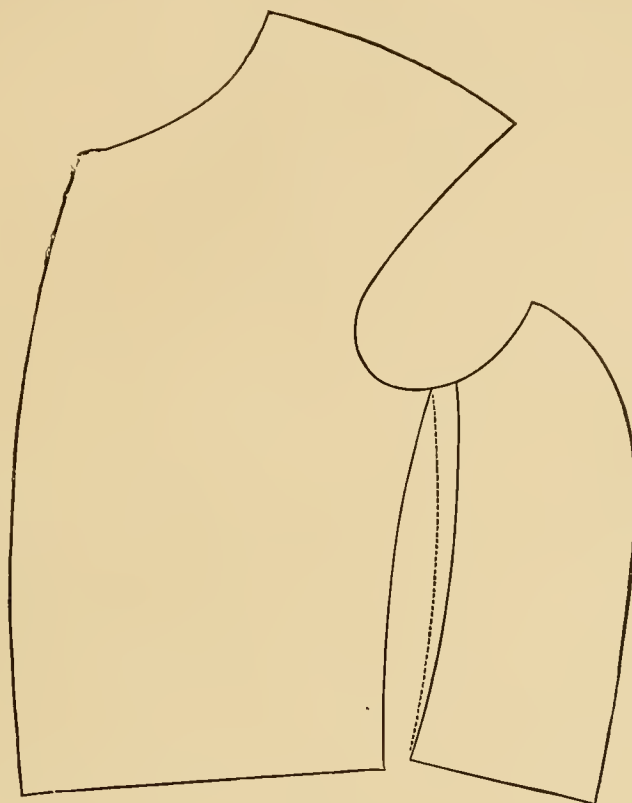


DIAGRAM 14.

Diagram 15 is an illustration of this principle:

The dark lines represent a draft for a well-proportioned man; the broken lines represent the sidebody moved from the forepart to make the blade-measure prove; the dotted lines connect the round over the blade with the top of blade-point, which must not be changed from the position it occupies for a well-proportioned man, the shoulder-measures being equal.

APPLICATION: The shoulder-measures being equal, the top of sidebody and the sidebody at waist for a stooping man should be the same as for a well-formed man,—the sidebody over the blade should be enlarged to make blade-measure prove.

REASONS: If the top of sidebody is carried out proportionately with the enlargement over the blade, the shoulder-measure will be too large. If the sidebody does not retain its position at waist the coat will not balance properly.

LAW: Draft your coat back of the front of the sye independently of the shoulder and front of coat, adding to or taking from the blade for round-should-

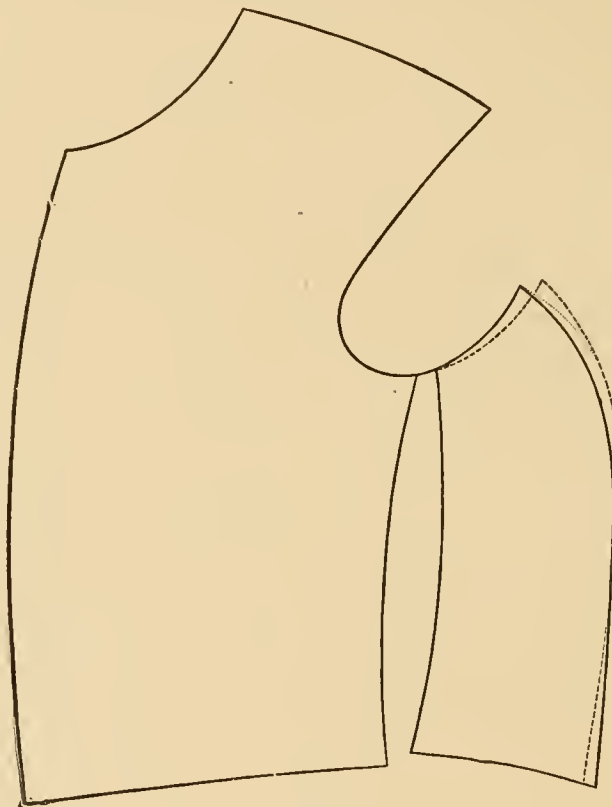


DIAGRAM 15.

dered or flat-backed men, without changing the position of top of sidebody or side body at waist, from what it would occupy in a well-proportioned draft for same shoulder-measures.

CHAPTER III.

BALANCE.

There is no more intricate and no greater problem in drafting the coat than how to balance it.

It is more talked about and is less understood than anything else that puzzles the cutter's brain.

A thousand methods have been devised to remove this great stumbling block to success; some are based upon true scientific principles, but most are unworthy of the slightest respect.

A measure taken from front of sye to natural waist, if applied to draft, with proper allowance for making up, is a tolerable safe guide; but I incline more to long measures. I prefer one taken from socket-bone around front of arm to natural waist. This measure, taken as part of the shoulder-measures, so as to insure the same degree of closeness, if properly applied, is infallible.

But the difficulty with all measures is to apply them properly. They cannot be applied with any considerable degree of accuracy, from the fact that the sye of draft around which the measure passes is neither of the size nor in the position of the arm, around which the measure is taken. Again, the portion of draft over which the tape passes in applying it, is not the same as that over which it passed on the man.

There seems to me to be but one correct method, theoretically, of balancing a coat, and that is, to place the waist according to amount of lap necessary over the blade; that is, after establishing the blade, to pivot the top of side-seam of back upon the top of side-seam of sidebody, and swing in the back until the sidebody at blade laps the back a given amount, according to the relative value of the blade to the average of the shoulder and balance measures.

This theory will be more thoroughly explained hereafter.

The ignorance prevalent upon what constitutes balance is lamentable.

Probably a majority of cutters believe it is governed by the *position* of the shoulder—the more a man stoops, the farther forward, he holds, the shoulder should be pitched, and the more erect, the straighter it should be.

The fallacy of this I have already demonstrated by proving that the pitch of the shoulder should invariably be the same.

There is nothing easier than to correctly balance a coat if the cutter clearly understands what constitutes the balance.

The upper and the lower portions of the coat should be drafted independently of each other; that is to say, the portion of the coat above the most prominent part of blade and the round of breast should be drafted without

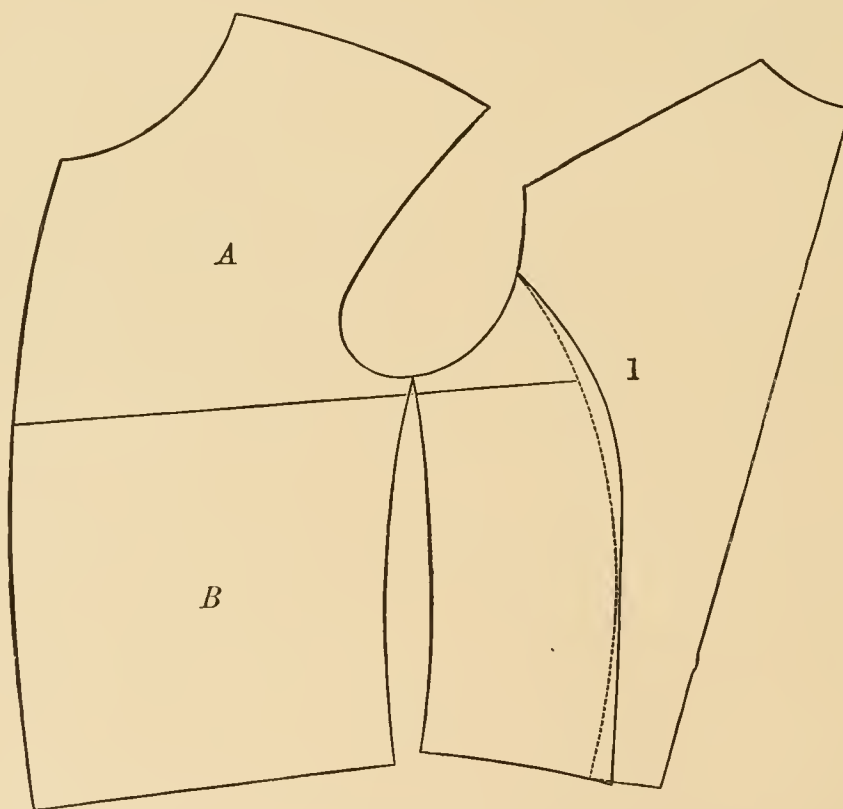


DIAGRAM 16.

the least regard to the lower portion of the coat. The lower portion should be adjusted to the upper portion so as to place a proper round over the blade and to lay the cloth smoothly over the hollow of back.

This can be better understood from an examination of diagram 16.

A represents the upper portion of the coat drafted independently of the lower portion.

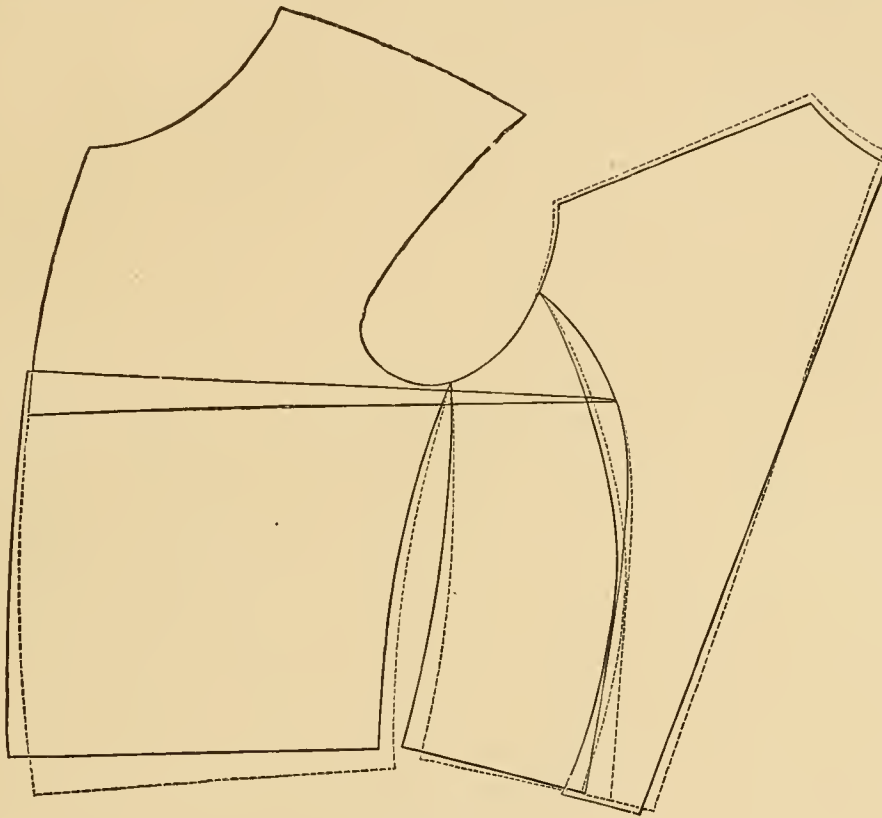


DIAGRAM 17.

B represents the lower adjusted to the upper portion in such manner as to give one-half inch lap at point over blade marked 1, which is the proper amount for a well-formed man.

The side-seam of sidebody should close with the back at waist to balance the garment.

Diagram 17 represents a draft for a stooping form. The lower portion is adjusted to the upper portion to allow a lap at blade of three-quarters of an inch. The dotted lines represent the position the lower part occupies in diagram 16.

It will be observed that the balance is different for the two coats, and that the difference is effected by swinging in the back for the stooping form

to give the extra amount necessary over the blade. The lower and upper parts lap at the breast.

Diagram 18 represents the other extreme.

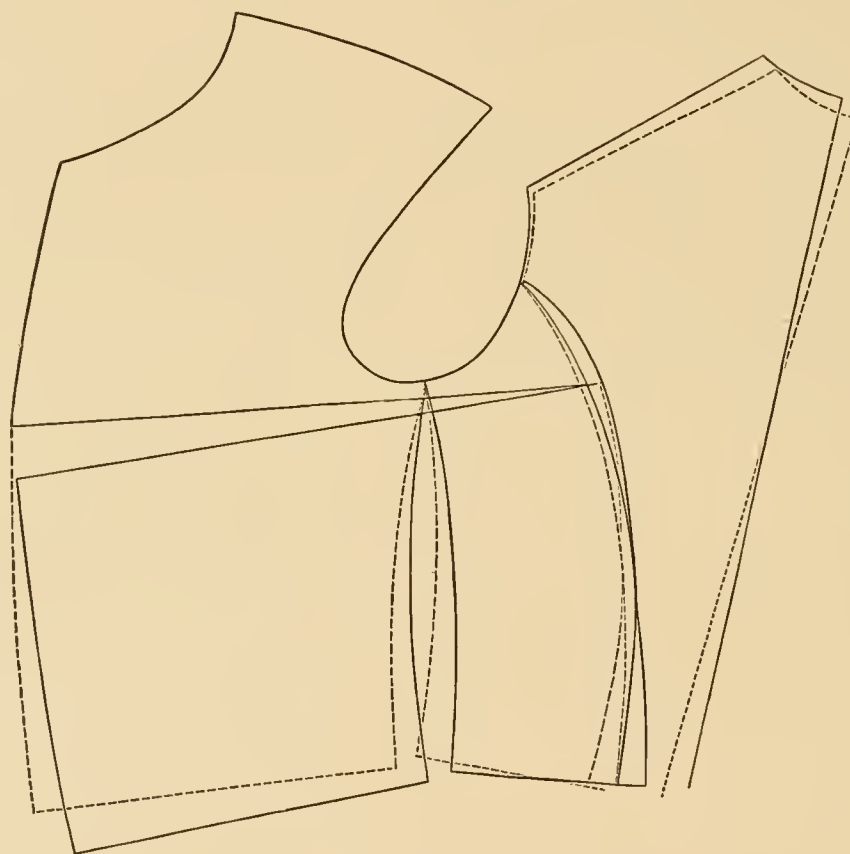


DIAGRAM 18.

The dotted lines represent a draft for a well-formed man, and the dark lines one for an extra erect man who requires but one-quarter inch lap over the blade.

The shoulders are unchanged, but the adjustment of the lower to the upper portion of the coat is such as to carry the waist farther out, as it should be to fit an extra erect form.

It will be noticed that the upper and the lower parts do not close at the breast.

[In diagrams 17 and 18 the shoulder and blade measures are supposed to

be the same for each, while the balance-measure varies in length, being shorter for the stooping and longer for the erect forms.]

To show how many are led into the belief that a change of the pitch of shoulder regulates the balance, I introduce diagram 19.

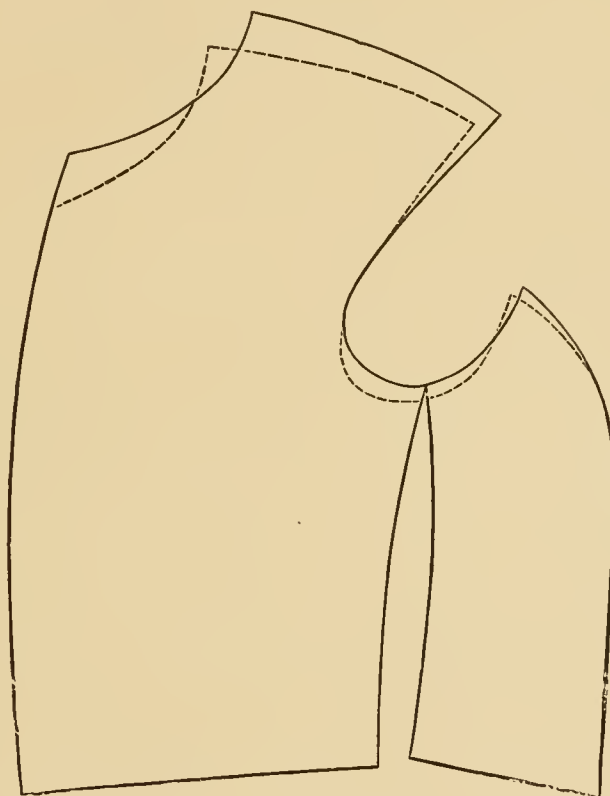


DIAGRAM 19.

The dark lines represent the coat balanced for an erect man, the dotted lines for one who stoops.

The shoulder certainly seems to be farther forward for the latter than for the former, and the careless student would not suppose that one shoulder would fit both forms; but in reality the shoulders are alike, as can be seen in diagram 20, which represents the shoulders fitted to each other.

The shoulders are alike, the lower portions, however, are different.

It must be evident to every sensible cutter, after a study of what I have

written, that the balance of the coat is governed entirely by the adjustment of the lower to the upper portion.

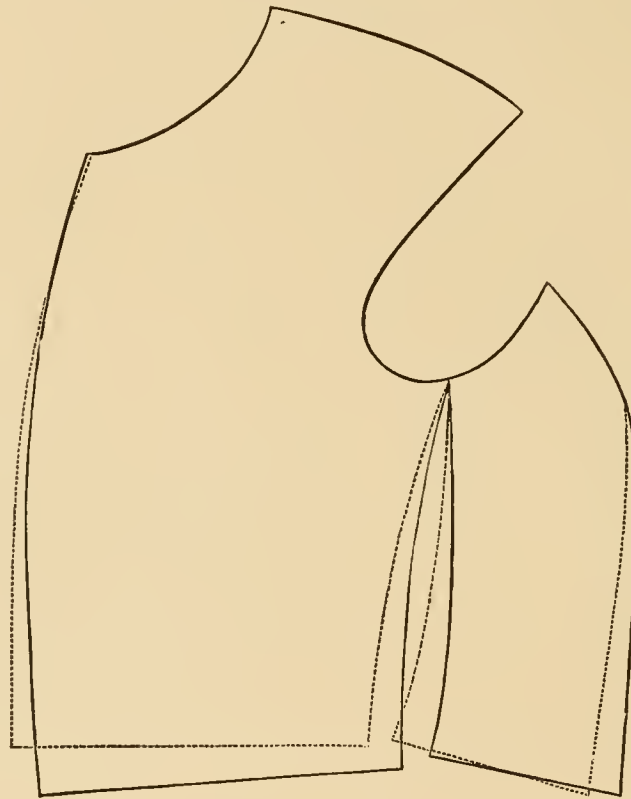


DIAGRAM 20.

If I succeed in influencing those who have followed me so far to cease tinkering at the shoulder to balance the coat, I have done a good work.

Any cutter can perceive the fallacy of shoulder balancing by a simple experiment, which I borrow from one of my father's works:

Let him make a coat of padding or some other cheap material, for a well-formed man.

Let it be made in two parts.

The upper part to extend down to the round of the breast and most prominent part of blade, as in *A*, and the lower portion to cover the rest of body, as in *B*, of diagram 16.

Now, baste the two parts together and close the coat

We will suppose, of course, that it fits your client, that it is properly balanced.

But let him round his shoulders and stoop, and the coat will kick at the waist.

Now, disconnect the two parts, and lap the lower over the upper more or less, and the coat will come in at the waist.

No one can be so dull as not to comprehend what I mean, nor so stupid, after such an experiment, as to deny that the adjustment of the lower to the upper portion of the coat regulates the balance.

From this reasoning I deduce the following principle: *The upper portion of coat being correctly drafted, the balance should be obtained by swinging in the back until it laps the sidebody at blade, the amount required by the difference between the blade-measure and the average of the shoulder and balance measures.*

What I mean by the difference between the blade and the average between the shoulder and balance measures is this: For instance, there is a difference in the value a blade-measure of 21 and a blade-measure of 22 bears to the shoulder and balance measures. Now, if for a blade-measure of $21\frac{1}{2}$, with a shoulder-measure of 25 and a balance-measure of $23\frac{1}{4}$, the sidebody should lap the back half an inch, the lap should be a proportionate quantity greater if the blade-measure is 22 or the shoulder or balance measure less than 25 or $23\frac{1}{4}$ respectively.

By experimenting with the following table, which I have prepared after much study and with the greatest care, this important and beautiful principle may be better understood:

Blade Measure.	Shoulder $\frac{1}{4}$ inch.	Shoulder $\frac{3}{8}$ inch.	Shoulder $\frac{1}{2}$ inch.	Shoulder $\frac{5}{8}$ inch.	Shoulder $\frac{3}{4}$ inch.	Shoulder $\frac{7}{8}$ inch.	Shoulder 1 inch.
16	19 $\frac{3}{4}$	18 $\frac{1}{4}$	18 $\frac{3}{4}$	17 $\frac{1}{4}$	17 $\frac{3}{4}$	16 $\frac{1}{4}$	16 $\frac{3}{4}$
16 $\frac{1}{4}$	19 $\frac{3}{4}$	19 $\frac{1}{4}$	18 $\frac{3}{4}$	18 $\frac{1}{4}$	17 $\frac{3}{4}$	17 $\frac{1}{4}$	16 $\frac{3}{4}$
16 $\frac{1}{2}$	20	19 $\frac{1}{2}$	19	18 $\frac{1}{2}$	18	17 $\frac{1}{2}$	17
16 $\frac{3}{4}$	20 $\frac{1}{4}$	19 $\frac{3}{4}$	19 $\frac{1}{4}$	18 $\frac{3}{4}$	18 $\frac{1}{4}$	17 $\frac{3}{4}$	17 $\frac{1}{4}$
17	20 $\frac{1}{2}$	20	19 $\frac{1}{2}$	19	18 $\frac{1}{2}$	18	17 $\frac{1}{2}$
17 $\frac{1}{4}$	20 $\frac{1}{4}$	20 $\frac{3}{4}$	19 $\frac{1}{4}$	19 $\frac{3}{4}$	18 $\frac{3}{4}$	18 $\frac{1}{4}$	17 $\frac{3}{4}$
17 $\frac{1}{2}$	21 $\frac{1}{4}$	20 $\frac{3}{4}$	20 $\frac{1}{4}$	19 $\frac{5}{8}$	19 $\frac{1}{4}$	18 $\frac{3}{4}$	18 $\frac{1}{4}$
17 $\frac{3}{4}$	21 $\frac{3}{4}$	20 $\frac{7}{8}$	20 $\frac{3}{8}$	19 $\frac{7}{8}$	19 $\frac{3}{8}$	18 $\frac{7}{8}$	18 $\frac{3}{8}$
18	21 $\frac{1}{2}$	21 $\frac{1}{4}$	20 $\frac{1}{2}$	20 $\frac{1}{4}$	19 $\frac{1}{2}$	19 $\frac{1}{4}$	18 $\frac{1}{2}$
18 $\frac{1}{4}$	21 $\frac{7}{8}$	21 $\frac{3}{8}$	20 $\frac{7}{8}$	20 $\frac{3}{8}$	19 $\frac{7}{8}$	19 $\frac{3}{8}$	18 $\frac{7}{8}$
18 $\frac{1}{2}$	22 $\frac{1}{4}$	21 $\frac{3}{4}$	21 $\frac{1}{4}$	20 $\frac{3}{4}$	20 $\frac{1}{4}$	19 $\frac{3}{4}$	19 $\frac{1}{4}$
18 $\frac{3}{4}$	22 $\frac{1}{2}$	22	21 $\frac{1}{2}$	21	20 $\frac{1}{2}$	20	19 $\frac{1}{2}$
19	22 $\frac{3}{4}$	22 $\frac{1}{4}$	21 $\frac{3}{4}$	21 $\frac{1}{4}$	20 $\frac{3}{4}$	20 $\frac{1}{4}$	19 $\frac{3}{4}$
19 $\frac{1}{4}$	23	22 $\frac{1}{2}$	22	21 $\frac{1}{2}$	21	20 $\frac{1}{2}$	20
19 $\frac{1}{2}$	23 $\frac{3}{4}$	22 $\frac{3}{4}$	22 $\frac{3}{4}$	21 $\frac{7}{8}$	21 $\frac{3}{8}$	20 $\frac{7}{8}$	20 $\frac{3}{8}$
19 $\frac{3}{4}$	23 $\frac{1}{2}$	23 $\frac{1}{4}$	22 $\frac{1}{2}$	22 $\frac{1}{4}$	21 $\frac{1}{2}$	21 $\frac{1}{4}$	20 $\frac{1}{2}$
20	23 $\frac{7}{8}$	23 $\frac{3}{8}$	22 $\frac{3}{8}$	22 $\frac{3}{8}$	21 $\frac{7}{8}$	21 $\frac{3}{8}$	20 $\frac{7}{8}$
20 $\frac{1}{4}$	24 $\frac{1}{4}$	23 $\frac{1}{2}$	23 $\frac{1}{4}$	22 $\frac{1}{2}$	22 $\frac{1}{4}$	21 $\frac{1}{2}$	21 $\frac{1}{4}$
20 $\frac{1}{2}$	24 $\frac{1}{2}$	24	23 $\frac{1}{2}$	23	22 $\frac{1}{2}$	22	21 $\frac{1}{2}$
20 $\frac{3}{4}$	24 $\frac{3}{4}$	24 $\frac{1}{4}$	23 $\frac{3}{4}$	23 $\frac{1}{4}$	22 $\frac{3}{4}$	22 $\frac{1}{4}$	21 $\frac{3}{4}$
*21	25	24 $\frac{1}{2}$	*24	23 $\frac{1}{2}$	23	22 $\frac{1}{2}$	22
21 $\frac{1}{4}$	25 $\frac{3}{4}$	24 $\frac{3}{4}$	24 $\frac{3}{8}$	23 $\frac{1}{4}$	23 $\frac{3}{8}$	22 $\frac{3}{4}$	22 $\frac{3}{8}$
21 $\frac{1}{2}$	25 $\frac{1}{2}$	25 $\frac{1}{4}$	24 $\frac{1}{2}$	24 $\frac{1}{4}$	23 $\frac{1}{2}$	23 $\frac{1}{4}$	22 $\frac{1}{2}$
21 $\frac{3}{4}$	25 $\frac{3}{4}$	25 $\frac{3}{8}$	24 $\frac{3}{4}$	24 $\frac{3}{8}$	23 $\frac{3}{4}$	23 $\frac{3}{8}$	22 $\frac{3}{4}$
22	26 $\frac{1}{4}$	25 $\frac{1}{2}$	25 $\frac{1}{4}$	24 $\frac{1}{2}$	24 $\frac{1}{4}$	23 $\frac{1}{2}$	23 $\frac{1}{4}$
22 $\frac{1}{4}$	26 $\frac{1}{2}$	26	25 $\frac{1}{2}$	25	24 $\frac{1}{2}$	24	23 $\frac{1}{2}$
22 $\frac{1}{2}$	26 $\frac{3}{4}$	26 $\frac{1}{4}$	25 $\frac{3}{4}$	25 $\frac{1}{4}$	24 $\frac{3}{4}$	24 $\frac{1}{4}$	23 $\frac{3}{4}$
22 $\frac{3}{4}$	27	26 $\frac{3}{8}$	26	25 $\frac{1}{2}$	25	24 $\frac{1}{2}$	24
23	27 $\frac{1}{4}$	26 $\frac{3}{4}$	26 $\frac{1}{4}$	25 $\frac{3}{4}$	25 $\frac{1}{4}$	24 $\frac{3}{4}$	24 $\frac{1}{4}$
23 $\frac{1}{4}$	27 $\frac{1}{2}$	27 $\frac{1}{4}$	26 $\frac{1}{2}$	26 $\frac{1}{4}$	25 $\frac{1}{2}$	25 $\frac{1}{4}$	24 $\frac{1}{2}$
23 $\frac{1}{2}$	27 $\frac{3}{4}$	27 $\frac{3}{8}$	26 $\frac{3}{4}$	26 $\frac{3}{8}$	25 $\frac{3}{4}$	25 $\frac{3}{8}$	24 $\frac{3}{4}$
23 $\frac{3}{4}$	28	27 $\frac{1}{2}$	27 $\frac{1}{4}$	26 $\frac{1}{2}$	26 $\frac{1}{4}$	25 $\frac{1}{2}$	25 $\frac{1}{4}$
24	28 $\frac{3}{4}$	27 $\frac{3}{4}$	27 $\frac{3}{8}$	26 $\frac{3}{4}$	26 $\frac{3}{8}$	25 $\frac{3}{4}$	25 $\frac{3}{8}$
24 $\frac{1}{4}$	28 $\frac{1}{4}$	28 $\frac{1}{4}$	27 $\frac{1}{4}$	27 $\frac{1}{4}$	26 $\frac{1}{4}$	26 $\frac{1}{4}$	25 $\frac{1}{4}$
24 $\frac{1}{2}$	29	28 $\frac{1}{2}$	28	27 $\frac{1}{2}$	27	26 $\frac{1}{2}$	26
24 $\frac{3}{4}$	29 $\frac{1}{4}$	28 $\frac{3}{4}$	28 $\frac{1}{4}$	27 $\frac{3}{4}$	27 $\frac{1}{4}$	26 $\frac{3}{4}$	26 $\frac{1}{4}$
25	29 $\frac{1}{2}$	29	28 $\frac{1}{2}$	28	27 $\frac{1}{2}$	27	26 $\frac{1}{2}$
25 $\frac{1}{4}$	29 $\frac{3}{4}$	29 $\frac{3}{8}$	28 $\frac{3}{4}$	28 $\frac{3}{8}$	27 $\frac{3}{4}$	27 $\frac{3}{8}$	26 $\frac{3}{4}$
25 $\frac{1}{2}$	30 $\frac{1}{4}$	29 $\frac{1}{2}$	29 $\frac{1}{4}$	28 $\frac{1}{2}$	28 $\frac{1}{4}$	27 $\frac{1}{2}$	27 $\frac{1}{4}$
25 $\frac{3}{4}$	30 $\frac{3}{4}$	29 $\frac{3}{4}$	29 $\frac{3}{8}$	28 $\frac{3}{4}$	28 $\frac{3}{8}$	27 $\frac{3}{4}$	27 $\frac{3}{8}$
26	30 $\frac{1}{2}$	30 $\frac{1}{4}$	29 $\frac{1}{2}$	29 $\frac{1}{4}$	28 $\frac{1}{2}$	28 $\frac{1}{4}$	27 $\frac{1}{2}$
26 $\frac{1}{4}$	31	30 $\frac{1}{2}$	30	29 $\frac{1}{2}$	29	28 $\frac{1}{2}$	28
26 $\frac{1}{2}$	31 $\frac{1}{4}$	30 $\frac{3}{4}$	30 $\frac{1}{4}$	29 $\frac{3}{4}$	29 $\frac{1}{4}$	28 $\frac{3}{4}$	28 $\frac{1}{4}$
26 $\frac{3}{4}$	31 $\frac{1}{2}$	31	30 $\frac{1}{2}$	30	29 $\frac{1}{2}$	28 $\frac{1}{2}$	28 $\frac{1}{2}$
27	31 $\frac{3}{4}$	31 $\frac{1}{4}$	30 $\frac{3}{4}$	30 $\frac{1}{4}$	29 $\frac{3}{4}$	29 $\frac{1}{4}$	28 $\frac{3}{4}$

The figures in left-hand column represent the various blade-measures, those in the other columns the various probable averages of shoulder and balance measures.

Example 1st. Shoulder-measure 25, balance-measure 23, blade-measure 21.

The average of shoulder and balance measures is obtained thus.

Half of shoulder-measure,	-	-	-	-	-	12 $\frac{1}{2}$
Half of balance measure,	-	-	-	-	-	11 $\frac{1}{2}$
Average of the two measures,	-	-	-	-	-	24

Now proceed to find the blade-measure in the left-hand column. I have marked it thus, *. Find 24 or its closest approximate upon the same line, as the blade-measure, among the columns to the right of blade column, marked thus, *; and looking at top of column you will see how much the sidebody should lap the back at blade point, viz., $\frac{1}{2}$ -inch. Pivot top of side seam of back on top of side seam of sidebody, and swing the back in until it laps the sidebody at blade point $\frac{1}{2}$ -inch. Then shape side seam of sidebody to close with the back at the waist, and your coat will be properly balanced.

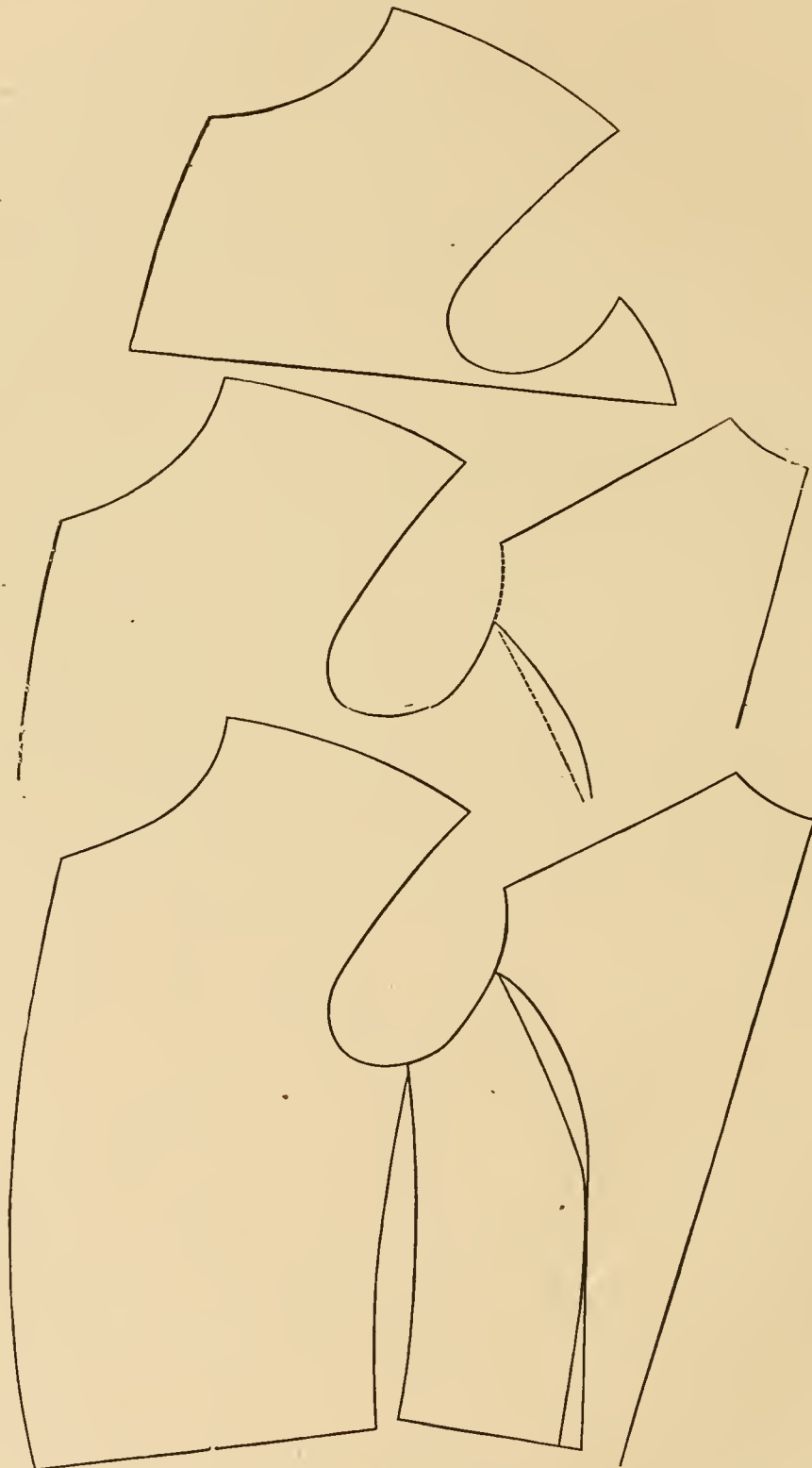
Diagrams 21, 22, and 23 will illustrate this more fully.

21 represents the upper portion of coat drafted to fit the shoulder. 22 represents the back lapped over the blade of sidebody the required amount. 23 represents the side seam of sidebody shaped to close with back.

Example 2.—Shoulder measure, 26, Balance measure,	-	-	-	-	24
Half of shoulder measure,	-	-	-	-	13
Half of balance measure,	-	-	-	-	12
Average between the two measures,	-	-	-	-	25
Blade measure, 22 $\frac{3}{4}$.					

NOTE.—If, for instance, blade measure should be 21 $\frac{1}{2}$, and the average between the shoulder and balance measures should be 24 $\frac{1}{2}$, you will find that 24 $\frac{3}{8}$ in the fourth column is $\frac{1}{4}$ inch too large, and 23 $\frac{7}{8}$ in the fifth column is $\frac{1}{4}$ inch too small, 24 $\frac{1}{2}$ require $\frac{1}{2}$ inch, and 23 $\frac{7}{8}$ require $\frac{3}{8}$ inch lap; you will therefore lap sidebody over back $\frac{1}{2}$ inch and a sixteenth, that being the mean between $\frac{1}{2}$ and $\frac{3}{8}$ inch.

Proceed in like manner with any average which is not found in the table.



DIAGRAMS 21, 22, AND 23.

Opposite the blade measure, in the sixth column from the left, we find the average of shoulder and balance measures, 25. Looking at top of column we find that three-quarters of an inch is the lap required.

Now proceed to balance coat as before, lapping back and sidebody at blade point, three-quarters instead of half inch, as illustrated in diagram 24.

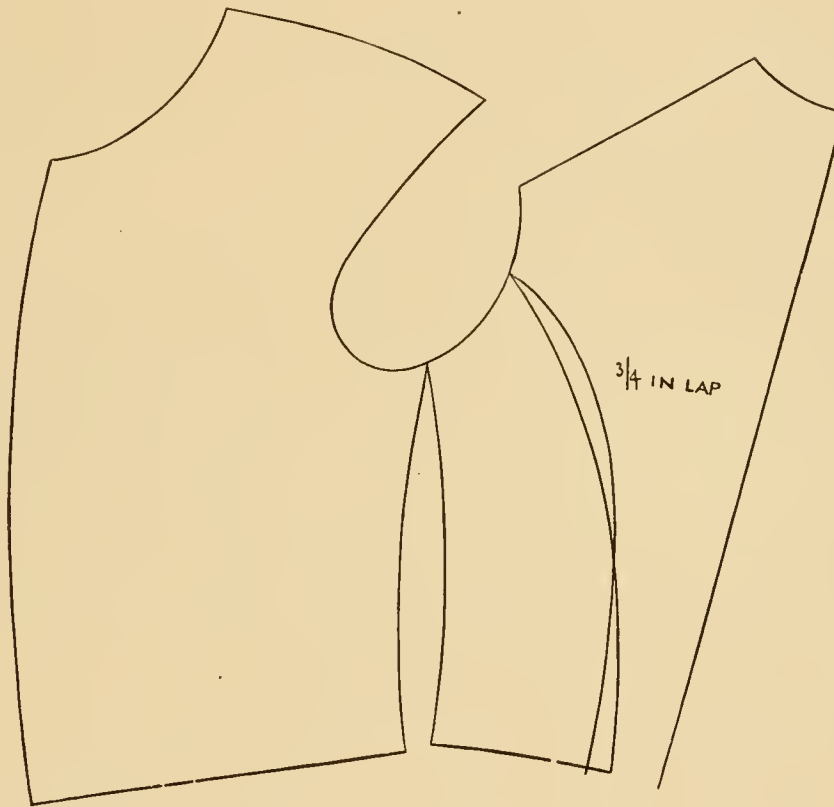


DIAGRAM 24.

CHAPTER IV.

HEIGHT OF NECK.

There are but few cutters, I apprehend, who thoroughly understand the principles which govern the height of neck.

So long as the form to be fitted is well proportioned, most cutters have no difficulty in cutting the coat so as to fit properly about the neck; but when it is stooping, or has extra high, or sloping, shoulders they are at fault.

The expedients that are resorted to to overcome this difficulty are frequently laughably absurd.

I have one in my mind now, which, though it is ingenious, is peculiarly laughable from the fact of its being such a roundabout and awkward manner of doing a very simple thing.

It is especially amusing to me, because so many young cutters have shown it to me as a new and particularly brilliant "bright."

Diagram 25 represents the "bright."

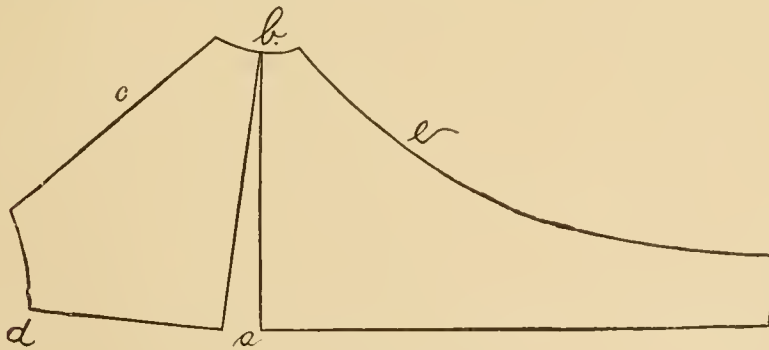


DIAGRAM 25.

The back has been cut as for a well-formed man, then cut across from *a* to *b*, and opened out as represented. This certainly raises the neck, but not, as many suppose, simply because the back seam is lengthened. The secret of

its bringing the coat higher about the neck is, that it increases the amount of cloth between *a* and *c*, and between *d* and *e*, thereby making room for the large round of the client's shoulders.

The objections to this method are that it destroys the shape of the back, and is unscientific and unreliable.

The desired result may be effected in a simple and surer manner, as represented in diagram 26.

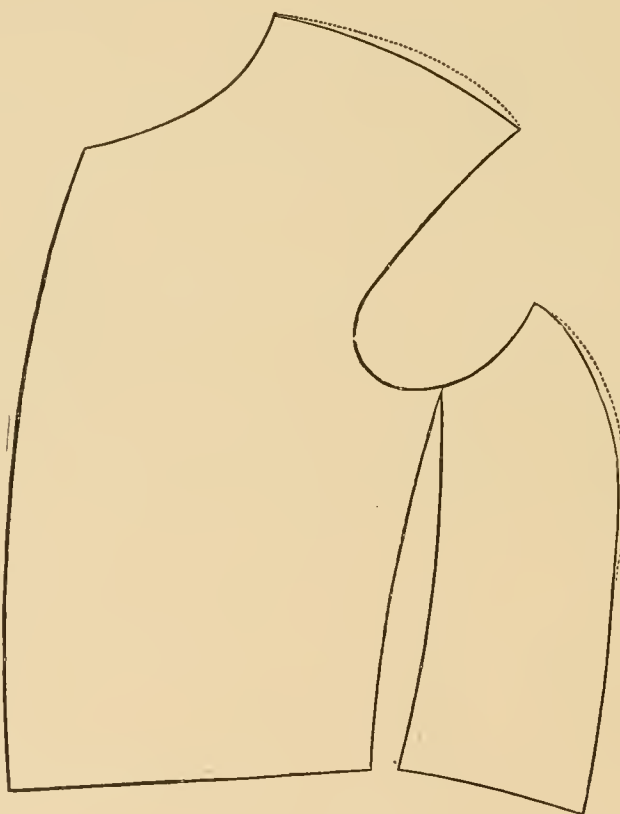


DIAGRAM 26.

The dotted lines represent the only alteration necessary from a draft for a well-proportioned man, of the same upper-shoulder and balance measures.

The extra cloth over the shoulder and blade enables the coat to round smoothly over the prominent blades and round shoulders.

That it produces the same result as that produced by the unsightly rounding of the back, will be evident from a careful examination of diagram 27.

The dark lines represent the coat as changed from a draft for a well-shaped man to fit another who has round shoulders, by opening the back as repre-

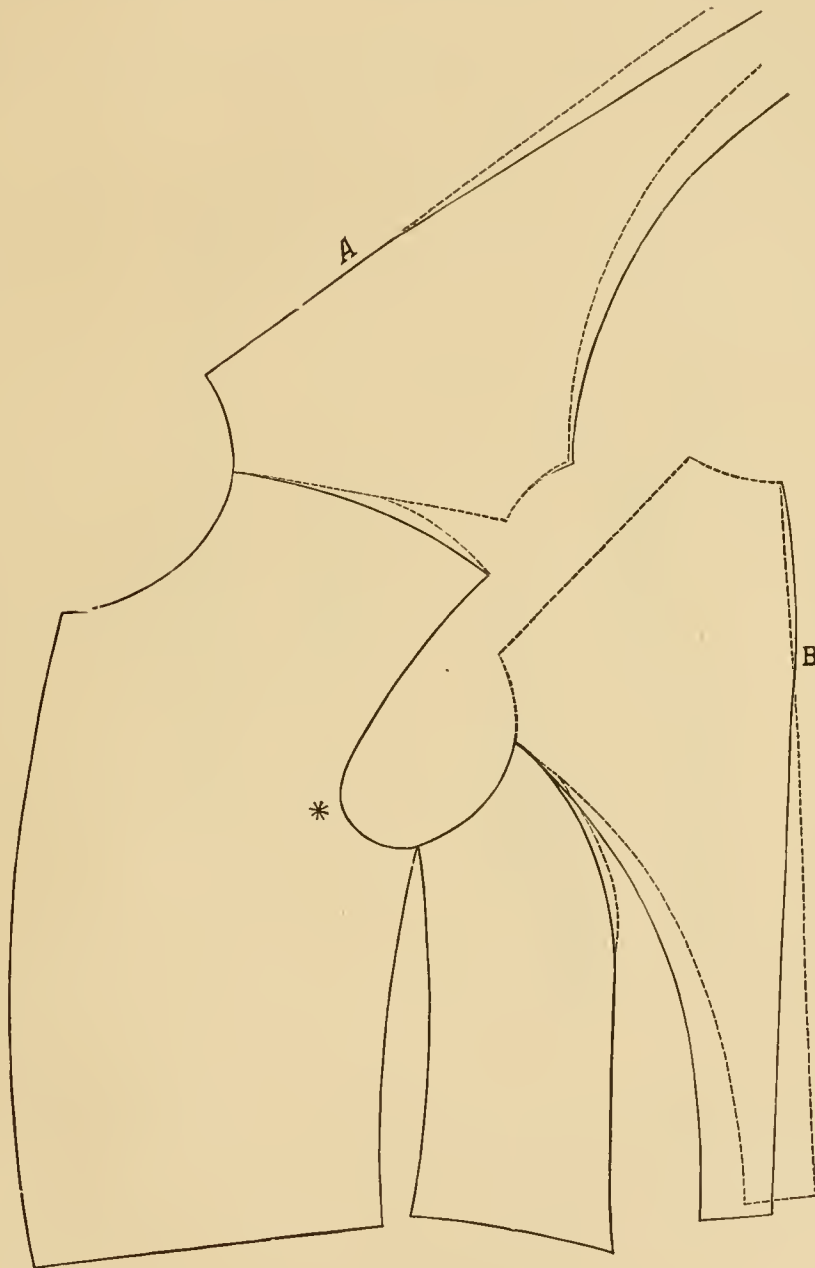


DIAGRAM 27.

sented in diagram 25: the dotted lines represent the same draft with proper additions made to blade and droop of shoulder.

It will be observed that the distance from point at front of sye to *A*, from same point to *B*, and from same point to top of back, is the same in each draft. and also that both coats are balanced alike.

The following experiment will illustrate the principles which govern the height of neck.

Take a coat that fits a well-formed man, and rip the back and side seams, let him then put it on and round or hunch his shoulders as much as he can. You will find that the neck will remain of the right height, and that the coat will preserve its balance; but the back seam and the side seams will gap as illustrated by figure 1.

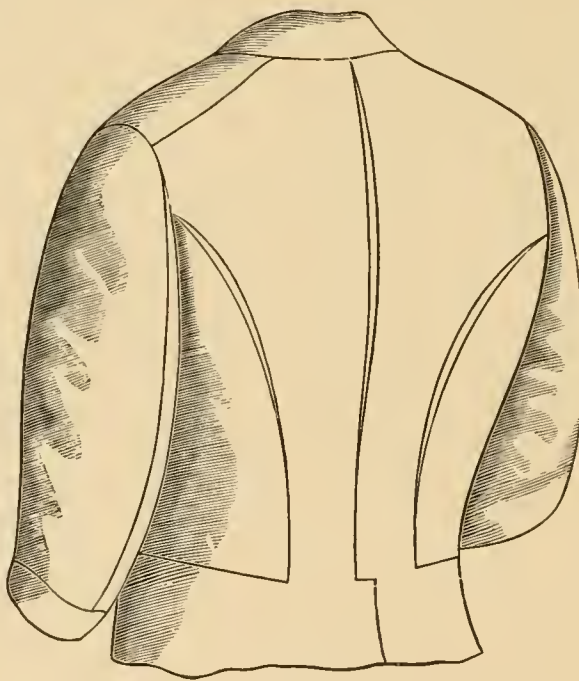


FIG. 1.

It is evident that there is nothing the matter with the coat except that it is not large enough across the back. More cloth added to the top of back would merely make the back too long for the forepart.

Now close the back seam and rip the shoulder seam to within one inch of the neck, and place the coat again upon your client, who, of course, is still stooping; you will find the coat to lay smoothly down the back and to be of the right height at the neck, but the shoulder and side seams gap, as in figure 2.

It is clear, then, that all that is necessary to preserve the height of neck is to add more cloth to the shoulder and over the blades.

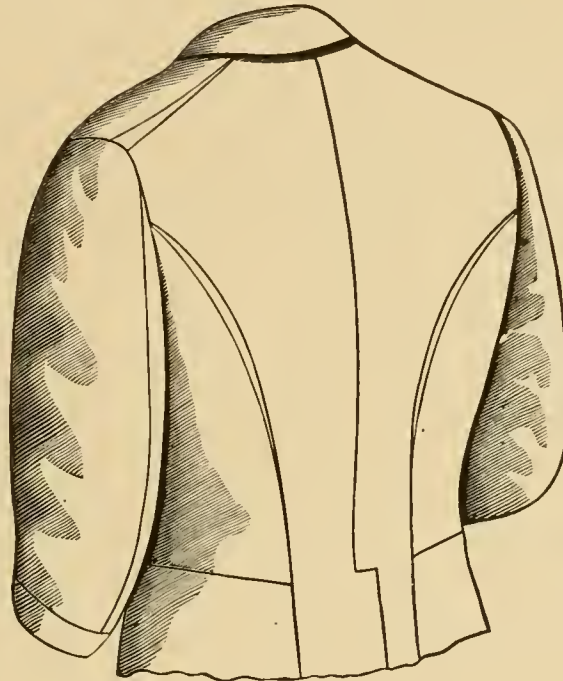


FIG. 2.

You can experiment, also, to advantage with sloping and high-shouldered men.

Take a coat to fit a well-formed man whose shoulder measure is, say, 26, try it on a high-shouldered man of the same shoulder-measure, and it will be too high at the neck, but rip the shoulder seams and the coat will settle about the shoulders and fit him properly.

Take the same garment and try it on a sloping-shouldered man whose shoulder-measure is the same. You will find it too low in the neck, but raise the coat until it is the right height at neck, and you will find that there is too much cloth over the droop of shoulder; pin this up and the coat will stay to its place.

From these facts I deduce the following principle: *The height of neck is governed by the depth of sye and the amount of cloth placed over the blades and shoulders.*

APPLICATION. For all whose upper shoulder measures are alike (measure from socket-bone around arm, back to socket-bone), make length of back above bottom of sye the same, but add to or take from the blade, and shoulder except at neck, as required by blade and lower shoulder measures, or their equivalents.

By lower shoulder, I mean a measure taken from center of back opposite sleeve seam, around arm and back.

LAW. *The top of back must for all shapes be placed at a distance from bottom of sye proportionate to the upper or first shoulder-measure, or its equivalent.*

CHAPTER V.

PROBABLE FAULTS.

In the four previous chapters I have treated upon principles which are strictly fundamental.

As I remarked at the outset, I am addressing myself to those only who have at least a rudimental knowledge of the science of cutting.

All who have, are of course able to draft a coat that will fit a well-proportioned man.

These fundamental principles, although they enable an expert to draft a coat for any and every shape, will be chiefly useful to a majority of cutters as sure guides to variations necessary to be made from a draft for a well-proportioned coat, for various shapes of the same upper shoulder-measure.

They will enable cutters to work understandingly.

I believe that most cutters are men of superior intellect, and that they will be able to apply correctly these principles when they once comprehend them.

I shall now offer a few remarks in regard to the shoulder.

If the shoulder be too long or too short, the coat will of course be wrong.

Every cutter knows this, and yet so firmly do many believe that the balance is governed by the shoulder that they frequently cut it too short, and less frequently, though quite often, too long.

If the man stoop, they will shorten the shoulder instead of adjusting the lower to the upper portion of coat in a different manner.

The result is a bad coat.

Not more than one cutter in three cuts his shoulder long enough.

This prevalent error arises, I believe, from undertaking to make what are called "actual measures" prove.

For instance: If a man's shoulder measure $25\frac{1}{2}$ inches, it is difficult to

convince a cutter that the draft should measure 28 inches or more; hence they allow to draft but little if any more than for the seams. The play of muscles and necessary ease for grace are not considered,—the result is too short a shoulder.

Half the coats we see upon the street have this failing.

It is singular how cutters will go on year after year turning out coats which are too short from front of sye to socket-bone in front, and never discover wherein they are at fault.

They are afraid to cut the shoulder longer, fearing it will cause the coat to be loose about the neck, or to hang off at waist.

Their coats when first put on may, if well made and considerably stiffened with hair cloth, set smoothly about the shoulders, but after they have been worn a week or so they will wrinkle and break through the shoulders, as represented by figure 3.

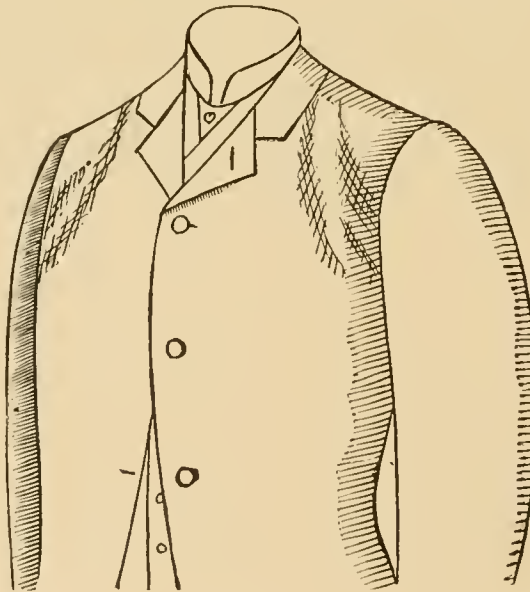


FIG. 3.

The shoulder of this coat from socket-bone to front of sye is at least three-quarters of an inch too short; that amount added to it would make it smooth and would not affect the balance.

The length of shoulder should be the same for all shapes that measure

alike from the points I have indicated, *id est*, from socket-bone around arm and back; so that if you can place a good shoulder upon one man, you may upon all.

How to find the proper length I do not propose to demonstrate, as it is a matter that every cutter can determine by a few experiments.

I merely call attention to a common fault in coats, and to its remedy.

There is no occasion for any cutter ever to produce a coat the shoulder of which bears any resemblance to that represented by figure 3.

The shoulder is too short, and should be lengthened as represented in diagram 28.

A shoulder too long is a less frequent, though quite a common fault.

Figure 4 represents a coat the shoulder of which is too long.



FIG. 4.

It will be observed that it hangs from the neck.

Many cutters who have this fault, instead of cutting the shoulder shorter between the front of sye and socket-bone, add cloth to droop of shoulder so as to *allow* the coat to fall to its place, as represented in diagram 29.

The result is, that although the coat falls to its place about the neck, whenever the wearer sits it will climb up toward his ears, the armhole being made too deep.

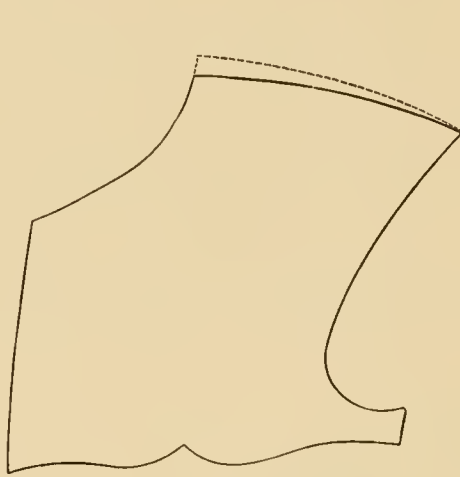


DIAGRAM 28.

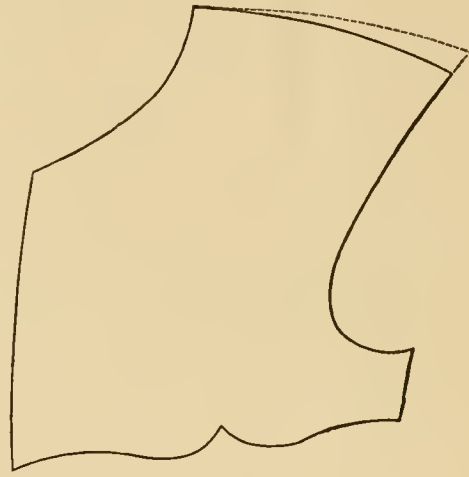


DIAGRAM 29.

Another very frequent fault with coats is that when they are buttoned the roll flares out instead of lying smoothly over the breast, as represented by figure 5.

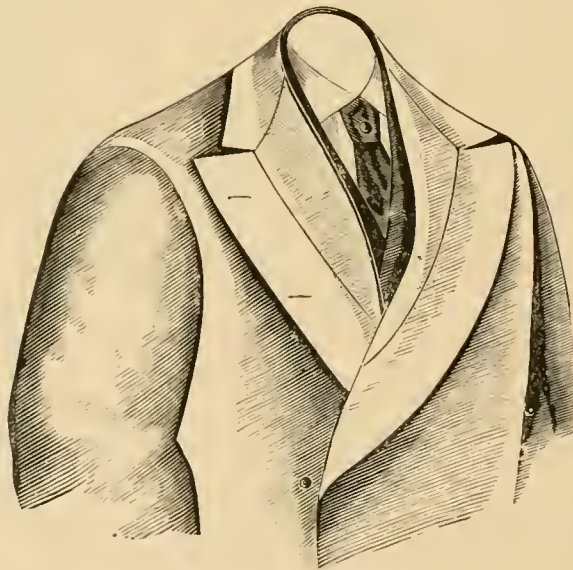


FIG. 5.

There are two causes for this: one is the balance. If the coat is improperly balanced and swing from the waist, when it is drawn to its place by being buttoned there must be loose cloth in the break.

The other cause is that there is not enough cloth over droop of shoulder.

If your coat have this fault and swing at waist, carry the side seam of sidebody farther forward at the waist, and you will remove it.

But if your coat hang properly, add more cloth to shoulder over droop, as represented in diagram 29.

Another common fault with coats is, that they wrinkle from under arm to side seam, as represented in figure 6.

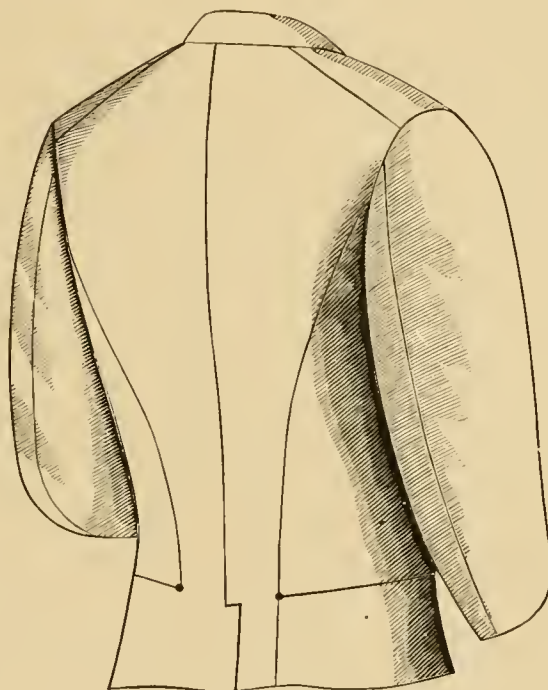


FIG. 6.

This is sometimes caused by the coat striking too closely at the hips; sometimes by there being too little cloth over the blades; sometimes by the shoulder being too short; and more frequently by cutting out too much under the arm between sidebody and forepart, as represented in diagram 30.

When the sidebody is joined to the forepart, it is thrown out and down at A, so that when it is held to its place by the back it is twisted, and loose cloth is thrown in wrinkles under and back of the arm, as represented.

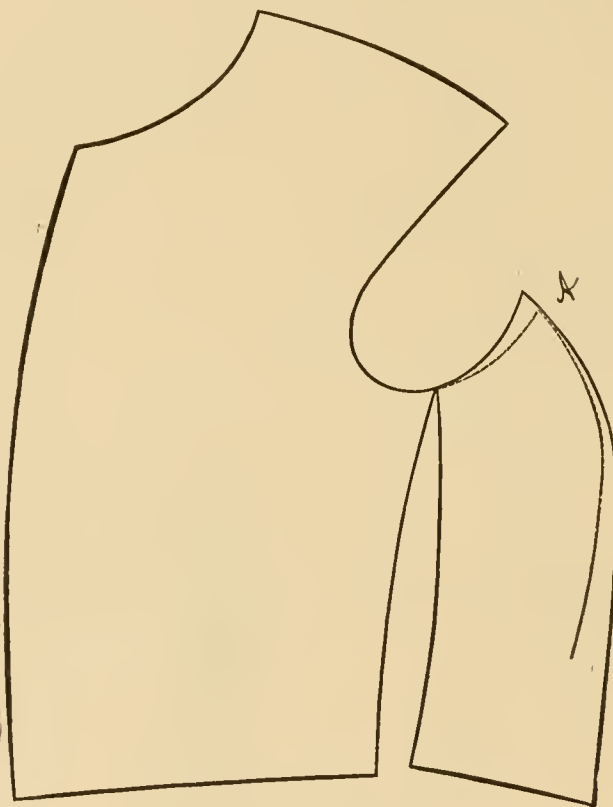


DIAGRAM 30.

This fault is also not infrequently the result of cutting too little cloth over the droop of shoulder, which prevents the back seam of back coming naturally to its place, as represented in diagram 31.

The broken lines represent the vest, the solid lines represent the backs, which, it will be observed, do not come together below the neck.

Now, it is evident that when they are seamed there will be loose cloth forced to their closing edges, which will give the back a baggy appearance, and cause the coat to draw into wrinkles, as represented in plate.

After these explanations a cutter should be able to see which of these errors in drafting has caused the fault we are discussing, and to remedy it by

adding more cloth to blade or hip, by cutting out less under the arm, or by adding more to the droop of shoulder.

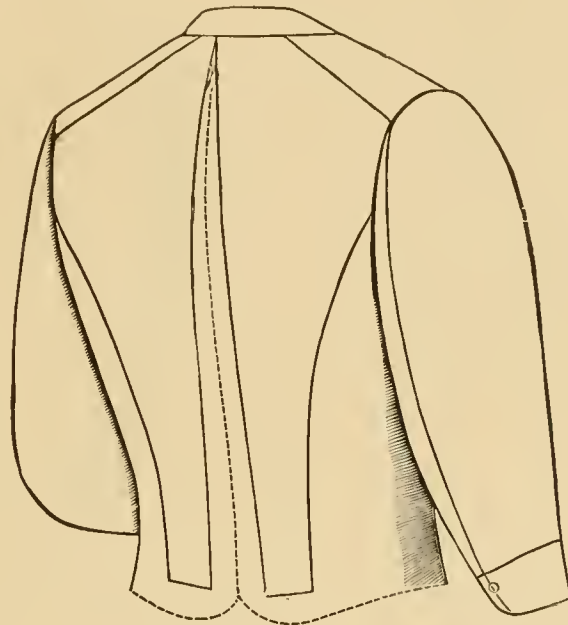


DIAGRAM 31.

Another common fault which arises from cutting too much out from under the arms is, that the coat when unbuttoned flares at the hips.

To cut a graceful coat you must cut but little out under the arm, unless the hips are extremely prominent.

The coat should be cut large, so as to button without any forcing whatever.

A good guide is to take a hip-measure and to cut the hip by it, adding two and a half inches for making and necessary ease. This relieves you of the necessity of cutting out so much under the arm to allow coat to spring over the hips.

Half an inch is enough to cut from under the arm for ninety-nine men out of every hundred. Even if a man requires more it is better not to cut it, or at least not to cut out over three-quarters of an inch.

The coat will hang more gracefully if but little is cut out, and will not splay if unbuttoned.

Another common fault is represented by figure 7.

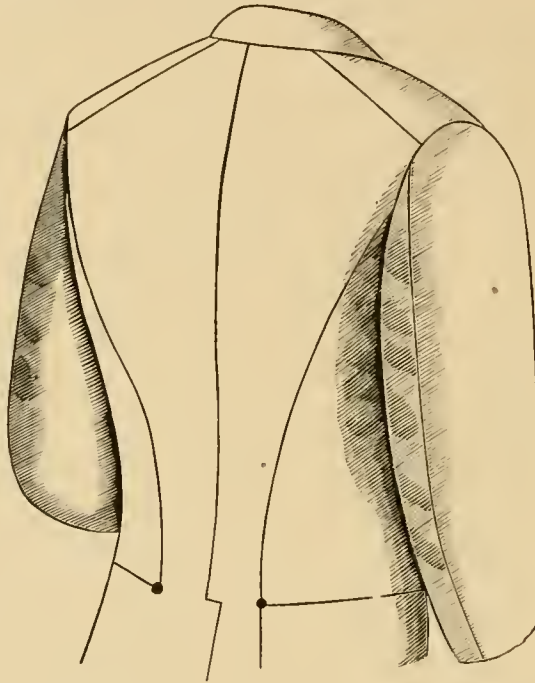


FIG. 7.

This is generally caused by cutting too much cloth on sidebody over blades, and is an easy matter to avoid after you find your coats incline to this fault.

Sometimes it is caused by cutting too much cloth over droop of shoulder.

This error probably originates from cutters endeavoring to make a square and handsome shoulder, as represented in diagram 32.



DIAGRAM 32.

The dark lines represent a coat that will fit, but the shoulder-seam is round and homely.

The broken lines represent the shoulder-seam straight and square, but the coat will have the fault we are discussing.

This error arises from the cutter forgetting or not knowing enough to take from top of sidebody some of the extra cloth he has added to the shoulder, or building the shoulder up with wadding.

Had diagram as represented by dark lines been manipulated as indicated by diagram 33, the fit would have been preserved, and the shoulder-seam would have been straightened and squared.

The dotted lines represent the changes made.

From top of sidebody it will be observed there is taken nearly as much as has been added to the shoulder.



DIAGRAM 33.

Sometimes the back is cut too long; this can be easily detected, and can always be avoided by governing your draft by my method of regulating the height of neck as explained in my system.

There are several faults that arise from the collar.

Figure 8 represents one.

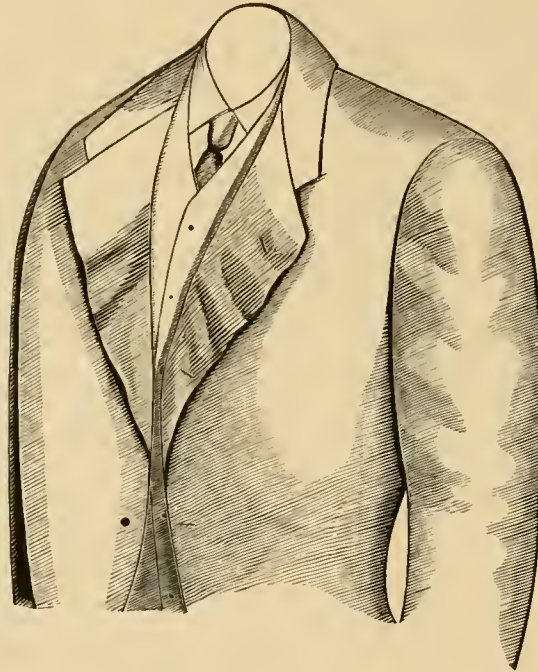


FIG. 8.

In this the breast is made to break lower than was intended, by the collar having been cut too crooked.

Wrinkles frequently appear in the shoulder from the collar being too tightly put on.

Many coats are too high at side of neck. This is caused by collar being cut with too much cloth below the break.

It happens frequently when short rolls are in vogue, the gorge being then generally cut straight while the same amount of cloth is placed on collar below the break.

Diagrams 34 and 36 will more fully illustrate my meaning.

Diagram 34 represents a crooked gorge; more cloth being cut from the forepart, more should of course be cut to the collar.

Diagram 35 represents a straight gorge; more cloth being cut to forepart, less should of course be cut from collar.

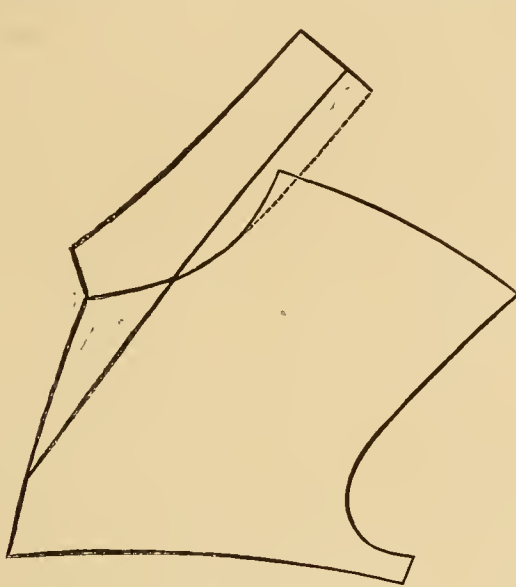


DIAGRAM 34.

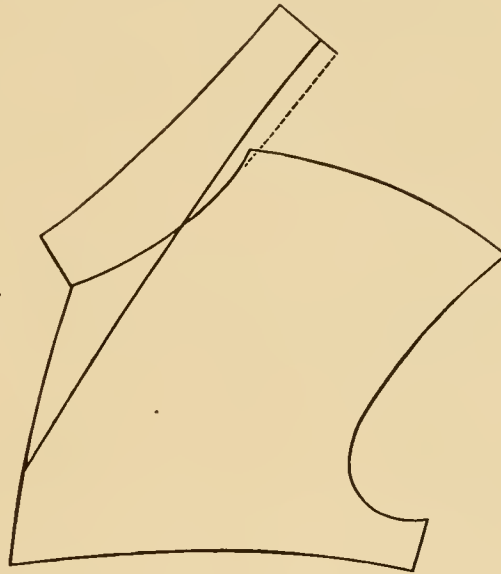


DIAGRAM 35.

A simple and excellent rule for drafting a collar may be found among explanations of my Rational System.

Though perhaps a little out of place, as it has nothing to do with the fit, I wish to call your attention to the cutting of the breast of the coat.

Very many coats which roll low are ruined in appearance by the timidity and ignorance of the cutter, who will not add to or take from the size of the breast.

Diagram 36 will make what I mean more fully understood.

The dotted lines represent a coat drafted to the size of breast, with the usual amount, two and a half inches, added.

The roll of this coat would be too light, yet the ordinary cutter would so cut it rather than go beyond his measure at breast.

The dark lines represent the breast rounded so as to give a full, graceful roll.

This does not, as so many suppose, affect the size, as the coat buttons below the breast, and the extra cloth turns over and does not change the size of the garment.

Diagram 37 represents the other extreme.

The dotted lines, as before, represent the coat drafted with usual allowance to breast-measure. This would make too heavy a roll, yet the ordinary

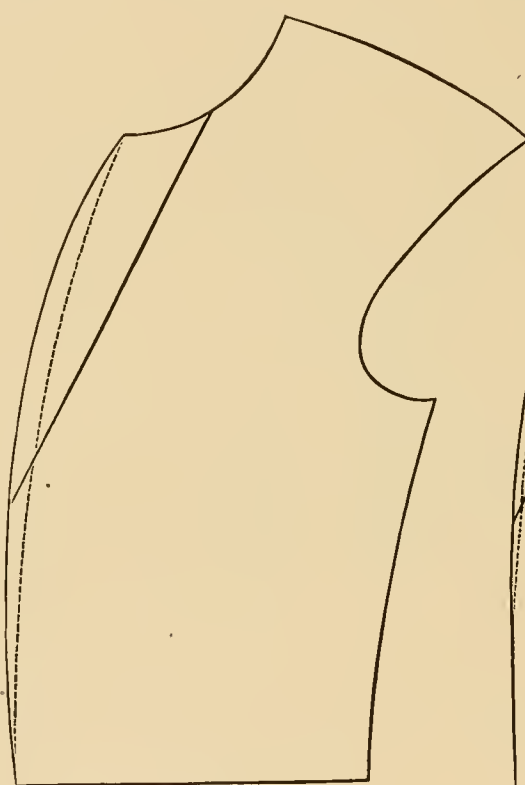


DIAGRAM 36.



DIAGRAM 37.

cutter would not dare to cut down the breast as he should to reduce the size of roll as represented by dark lines.

The fit of a coat is not infrequently ruined by the sleeve. If the sleeve is not properly cut, or if it is put in wrong, it will affect the coat.

A very common error is to cut all sleeves for the same sized armhole by the same pattern; the result is, that some have too much, while others have too little, round over the top.

The sleeve should be cut according to width of shoulder, flat or round, as the shoulder is wide or narrow.

A simple and infallible rule for drafting the sleeve may be found among the explanations of my Rational System.

Faults in the skirt are very common; sometimes the skirts will lap and sometimes spread apart.

They are also very frequently cut too full or too scant in front.

These faults, however, never occur with first-class artists; they result from a lamentable lack of judgment. They are very unsightly, and ruin the appearance of a garment, however perfect it may be in other respects.

A very simple and accurate skirt-rule may be found among the explanations of my Rational System.

SACKS.

The sack is a garment that is always more or less worn.

Strange as it may seem, it is only a few years since it was almost universally drafted by the breast-measure, and even now many cutters use nothing else.

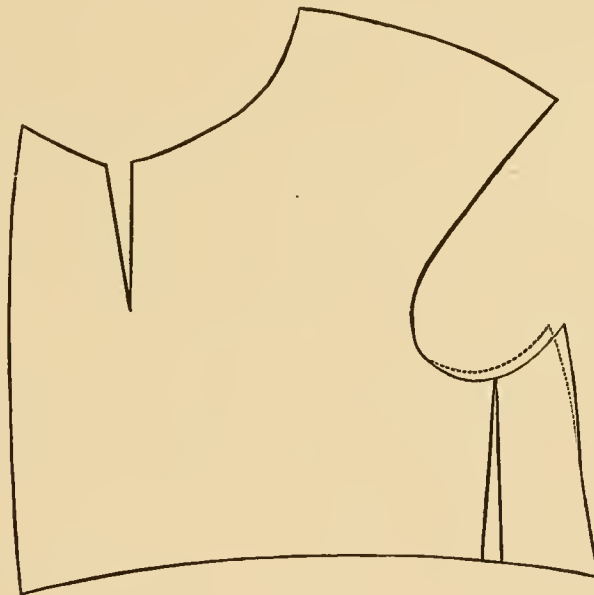


DIAGRAM 38.

It is a garment that is decidedly unsightly unless well cut, but is graceful and becoming to certain forms if cut in an artistic manner.

A popular error in regard to the sack is that the shoulder should be cut different from that of the frock, but such certainly cannot be the case.

The upper portion of the sack should be cut precisely as that of a frock.

The only change that is ever necessary is when no cut is made under the arm; when this is the case, the blade should be cut down to the size a frock would be with the sidebody seamed to the forepart.

Diagram 38 illustrates my meaning.

The dark lines represent the coat drafted as a frock with cut under the arm, the broken lines represent the side seam where it would be with the edges of cut lapped for seams, and as it should be drafted were the cut under the arm omitted.

The coat should be balanced in the same manner as a frock, adding about an inch at the waist for fullness.

There is no difference between the frock and sack, so far as principles are concerned. The same principles govern both. In detail there are differences which will be fully treated upon under the heading of Hints to Cutters.

PRACTICAL HINTS TO CUTTERS.

In entering upon this branch of my work I feel considerable diffidence from the fact that some of my ideas will clash with the pet prejudices, the fond delusions, and the fossilized notions of many.

Diffidence, however, will not prevent my giving full expression to my views, nor does it imply that I lack confidence in the soundness of anything I advocate or teach.

I advise nothing that I have not tested thoroughly myself and seen so tested, time and again, by others.

Many of my ideas are not original with myself, but have been picked up in my intercourse with thousands of our best cutters.

Many of them will be familiar to metropolitan cutters, but there are very few, I fancy, who will not find something new and valuable.

To young cutters they will be especially valuable, and such will do well to devote to them considerable careful attention.

THE SYE.

The comfort, and to a great extent the style of a coat, depend upon the shape and size of the arm-hole.

The sye may be cut small, and yet, if properly shaped, it will not be too close.

It is better, however, to cut the sye of a medium size, as it is safer, and prevents the breast breaking from the forward motion of the arms.

I am aware that some will disagree with me about the shape of sye, nevertheless, I am confident that I am right.

I have tried every conceivable shape, and have found but one that operated with unvarying success.

The sye in diagram 39 is shaped, I think, precisely as a sye should be shaped, with a back of medium width.

It will be observed that the sye is cut well out at *A*. This is done to give room to prominence of arm at this point.

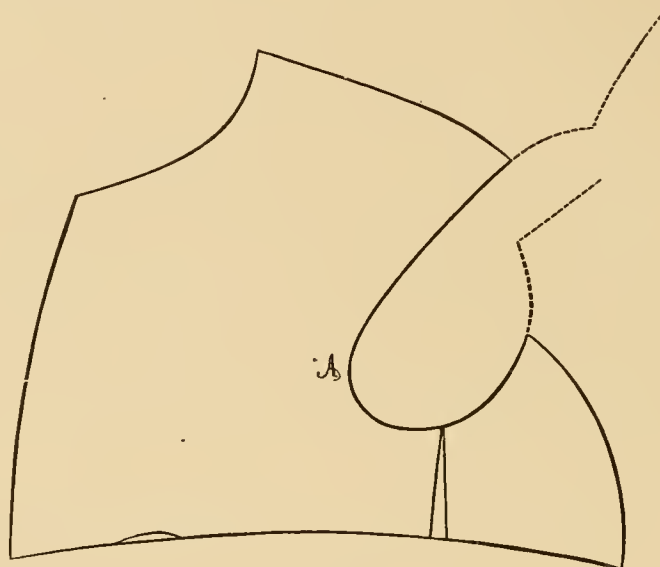


DIAGRAM 39.

It will also be observed that the bottom of sye is flat. This is to prevent the coat having a tendency to climb when the arms are raised.

An arm-sye cut in this shape should measure about 17 inches for a 25-inch shoulder.

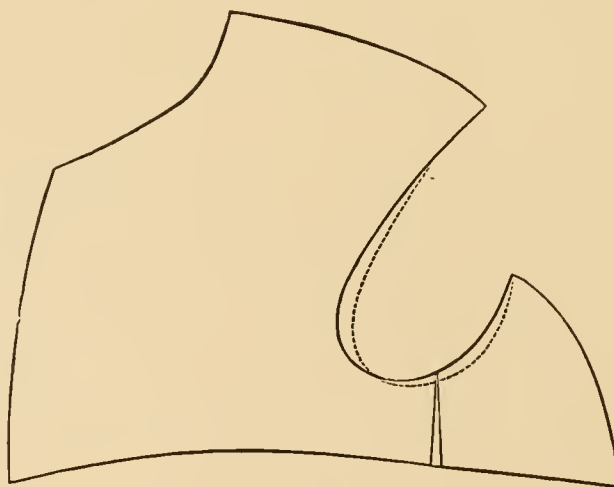


DIAGRAM 40.

It will be large and comfortable, and will make an elegant shoulder.

There are many faults common in the shaping of sye, to a few of which I propose to call attention.

Diagram 40 represents one which is extremely prevalent.

The dark lines represent a sye properly shaped. The broken lines one shaped in the faulty manner to which I refer. The latter will bind the arm and cause wrinkles, and will permit the coat to climb with the raising of the arms.

Another common fault is cutting the sye so that at the shoulder and the side-seams there are corners. What I mean may be readily understood by an examination of diagrams 41 and 42.

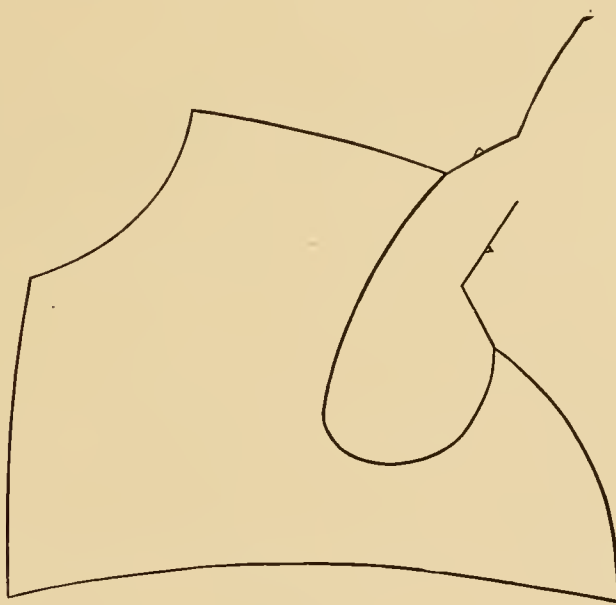


DIAGRAM 41.

The sye portion of the back does not range with the other portion of sye. The result is a badly fitting sleeve and an unsightly coat.

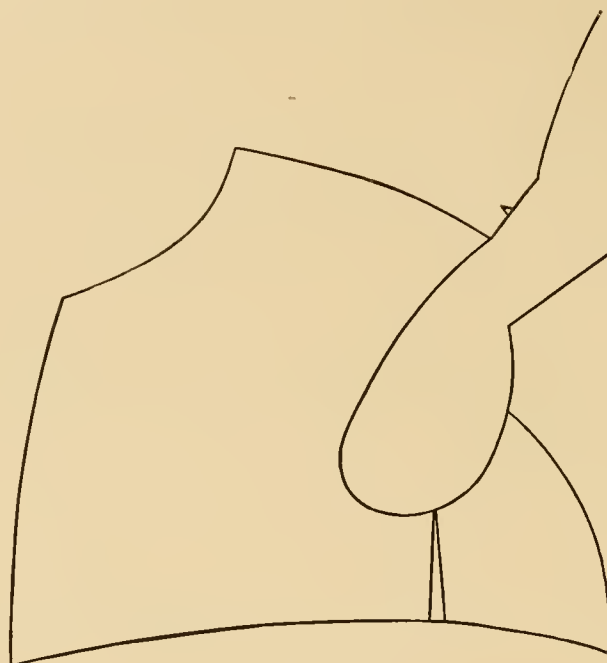


DIAGRAM 42.

Another common fault is illustrated in diagram 43.

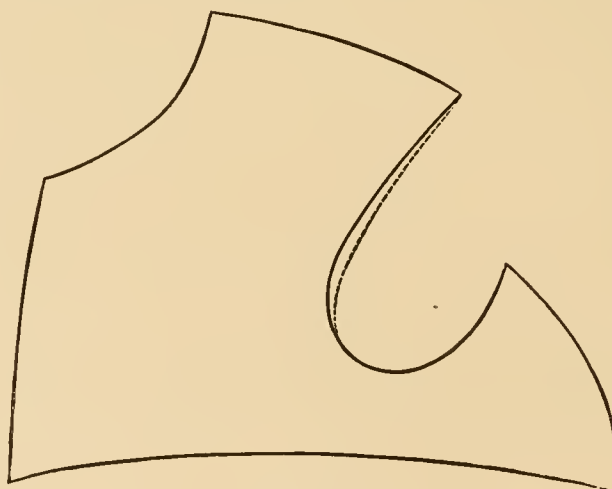


DIAGRAM 43.

The cutter desires to cut a large, easy sye, but instead of doing so, merely cuts down the shoulder without giving the arm any extra room; the dotted lines represent the sye before its shape was changed.

More than half the cutters for such a sye would draft precisely the sleeve they would if sye were shaped as indicated by dotted lines. As a natural consequence, the sleeve will swing too far forward, and draw the shoulder out of shape.

Many cutters are deceived in regard to the size of the sye by the number of inches it measures.

This, though it seems paradoxical, is perfectly consistent.

The sye, however many inches it measures, if it bind the arm, is small, and however few it measures, if it is easy and comfortable, is large.

The sye may be made to require a large sleeve-head, and to seem large, by cutting it large where it is unnecessary to do so.

Diagrams 44 and 45 illustrate my meaning.

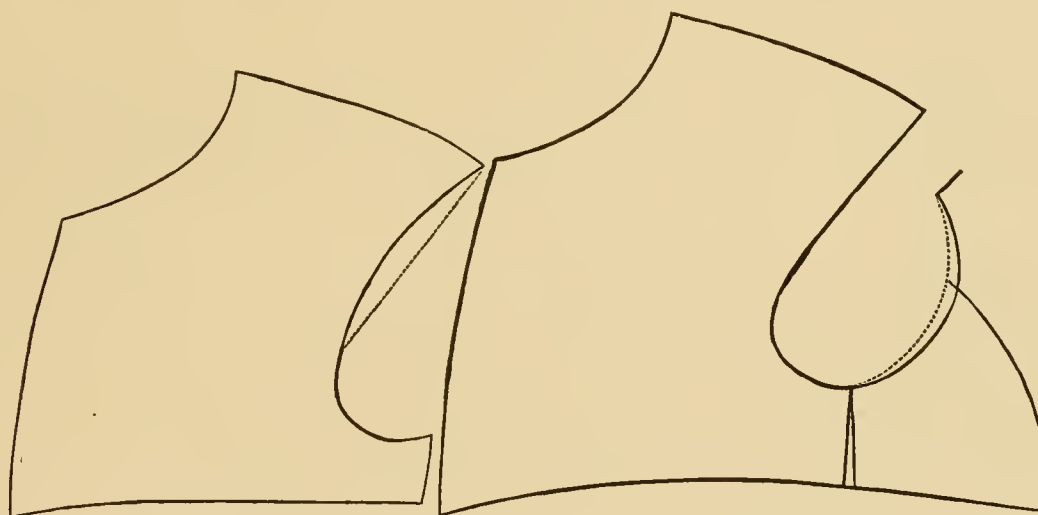


DIAGRAM 44.

DIAGRAM 45.

In diagram 44 the dark line represents the change the unskillful cutter has made from the original draft, as represented by dotted lines, to give his customer ease.

In diagram 46 the dark lines represent a common error which makes the sye very wide and apparently large without giving it real, practical increase of size.

The dotted lines represent where the sye should be cut; the dark lines where it is frequently placed.

In both of these examples the sye will look and measure large, but of course will be no easier to the customer.

The fault represented in diagram 45 is often caused by a badly-shaped back, as represented in diagram 46.



DIAGRAM 46.

The sye portion of back is cut at too great an angle with the back seam, and unless the back is of extraordinary width, will, if sye portion of sidebody is made to range with it, cause too much cloth to be cut from back of arm.

THE BACK.

The shape of the back has very little to do with the fit of the coat, though it has much to do with the style and appearance.

It has little to do with the fit, because the rest of the coat, in drafting, is always shaped according to the shape of back.

For instance: if the shoulder seam of back is cut high over droop, or wide at top, the forepart over droop is cut shorter, or the shoulder point not so long, as it would otherwise be.



DIAGRAM 47.

So also, if side-seam of back is cut thick over the blade, the side-seam of sidebody over that portion is cut narrower, and *vice versâ*.

The shape of back affects the fit to a small extent. For instance: if your client is round-shouldered, the back should be slightly rounded on back-seam, as in diagram 47.

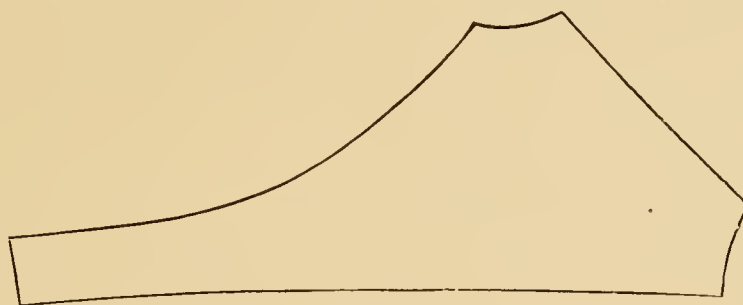


DIAGRAM 48.

Or, if your client is very hollow in the back, the back-seam should be hollowed at waist, as in diagram 48.

Or, if your client is very hollow in the back and narrow between the shoulders, the back should be hollowed, as in diagram 49.



DIAGRAM 49.

Care should be taken, when back is so hollowed, not to place the amount taken from back upon the shoulder, as is sometimes done.

The shoulder should be drafted as though the back-seam were straight, as illustrated by diagram 50.

The dark lines represent the shoulder drafted as though the back-seam were straight, which is right. The broken lines represent it drafted to fit the

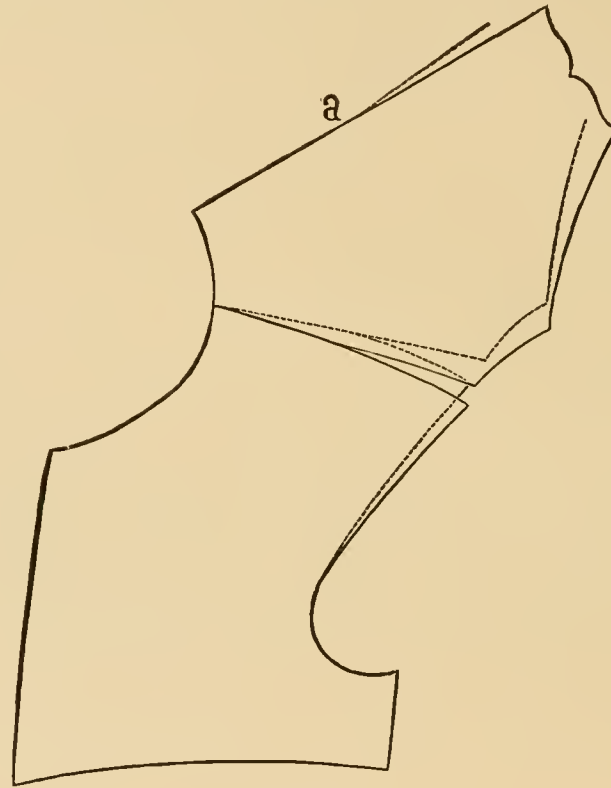


DIAGRAM 50.

back, with hollowed back-seam even with the straight back-seam at point marked *a*, which is wrong—the result being too much cloth over droop of shoulder.

It is things little in themselves which constitute the difference between a good cutter and a poor one. Therefore I shall call attention to a number of little things in regard to shaping of back, which, though they may seem trivial, are nevertheless not to be disregarded without detracting from the appearance of the coat.

Cutters, as a general thing, admire a high and square shoulder, as it improves the appearance of the customer, and consequently of the coat.

But in cutting the back with an extra amount of cloth over droop, they are unable to make the forepart look exactly right.

It seems too long and sharp at shoulder-point, as illustrated in diagram 51.



DIAGRAM 51.

To obviate this, he cuts the back wider at top; this improves the appearance of draft, but injures the appearance of the coat. The top of back being wide and the shoulder-seam straight, it will appear to be extremely wide when

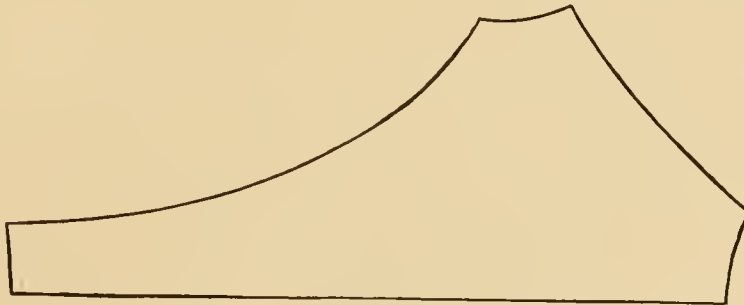


DIAGRAM 52.

the collar is turned over it, giving to the neck of coat a thick, heavy, and clumsy appearance.

There are two remedies for this.

One is to spring out the back at top, as represented in diagram 52.

The effect of this method is illustrated in diagram 53.

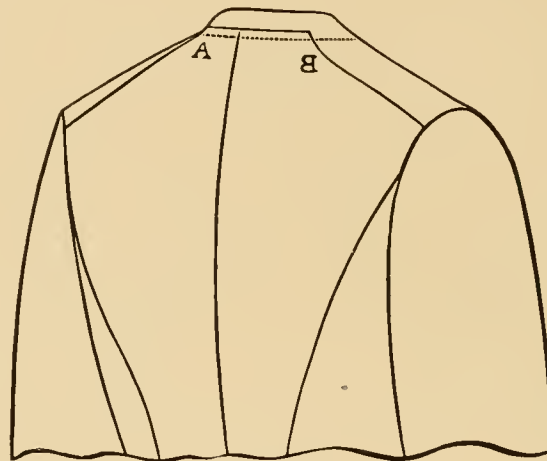


DIAGRAM 53.

The broken lines represent the edge of collar.

It will be observed that the springing out of back at top decreases the



DIAGRAMS 54 AND 55.

width between *A* and *B*, preserves the straightness and squareness of the shoulder-seam, and prevents the shoulder-point of draft from being too sharp.

The second method can only be employed when collars are cut tolerably wide. This method is to cut down the top of back and curve of gorge, and to add to stand of collar, as illustrated by diagrams 54 and 55.

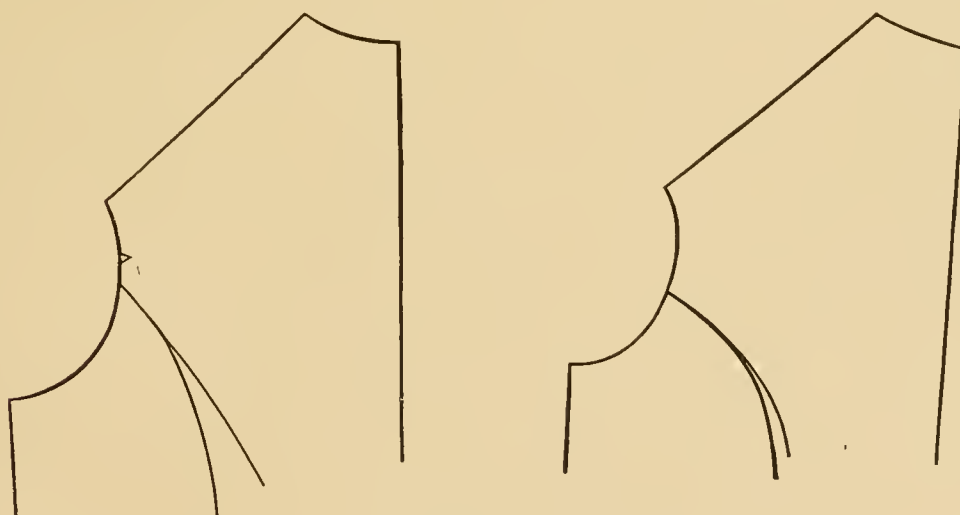
The dotted line of diagram 54 represents the neck cut down; while that of 55 represents the amount cut from 54 added to collar to preserve the height of neck.

By this method the distance between the shoulder seams at neck seems less than it would without the change we are discussing, for the reason that the turn-down part of collar extends but very little below neck-seam, and covers less of the top of back than it would if cut otherwise.

The shape of side-seam of back has much to do with the appearance of the coat. It should not be carried too high nor be cut too low.

The first will make the top of sidebody too long and narrow to look well, besides rendering it liable to stretch out of shape; while the second makes it thick and clumsy, and destroys the gracefulness of the lines of the back.

If carried too high it forces the sidebody into a bad shape, as illustrated in diagram 56.



DIAGRAMS 56 AND 57.

If cut too low, as stated above, it makes the sidebody thick and clumsy, as can be seen in diagram 57.

THE SIDEBODY.

The shape of the sidebody, unlike the shape of the back, greatly affects the fit of the coat.

In these "hints" I am treating on matters pertaining to taste and the artistic in cutting, more than of the principles which govern the fit.

Therefore I shall not refer to the amount of cloth required over the blade, to the height of top, or to the balance.

These matters have already been considered.

The sye portion of sidebody should be cut to range exactly with the sye portion of back; any neglect in this particular will ruin the appearance of the back of the coat, or may tempt the jour to use his shears to the ruin of the garment.

The curve of the side seam should be smooth and graceful, and the lap should not be extended very far down the seam, else the back of coat will have a baggy appearance, as though the back were too long.

Diagrams 58 and 59 will illustrate my meaning.

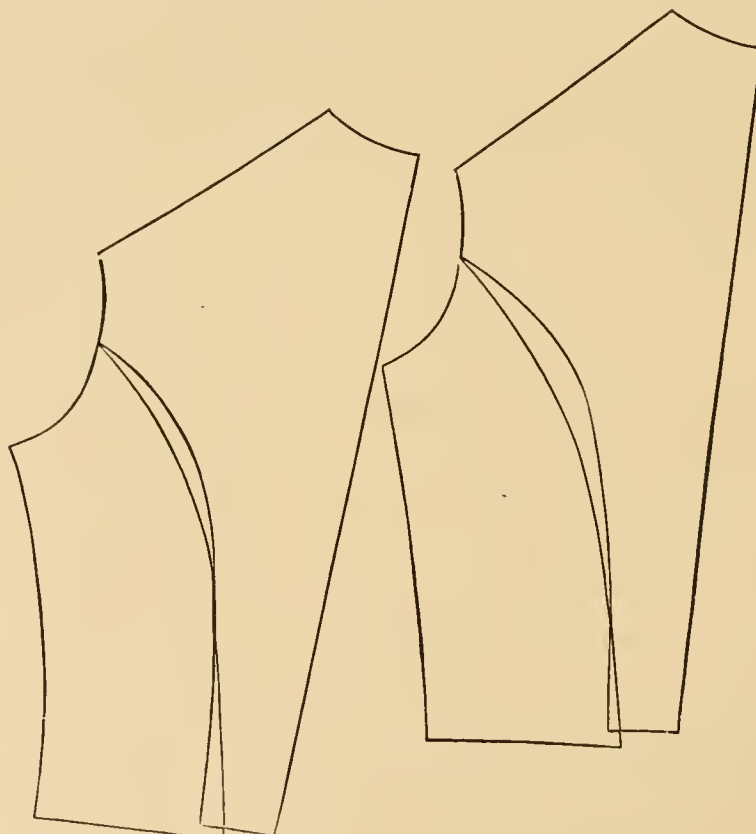


DIAGRAM 58.

DIAGRAM 59

Diagram 58 represents the side seam of sidebody falling into that of back about half way between blade-point and natural waist.

Diagram 59 represents the side seam of sidebody joining that of back nearly as low down as the waist, which cannot fail to produce an ungraceful garment.

The amount of spring over the hip should depend, of course, upon the shape of the form to be fitted and the length of waist.

Many cutters form the side-seam with no guide but the eye.

This is a dangerous method, as any considerable change in the shape of side-seam of back will be liable to mislead their judgment.

The better and safer way is, after establishing point for top of sidebody, blade-point, and waist-point, to lay the back upon the draft, the top of side-seam resting upon point for top of sidebody, and its side-seam touching point for side-seam of sidebody at waist, then to mark down the side-seam and remove the back, as illustrated in diagram 60.

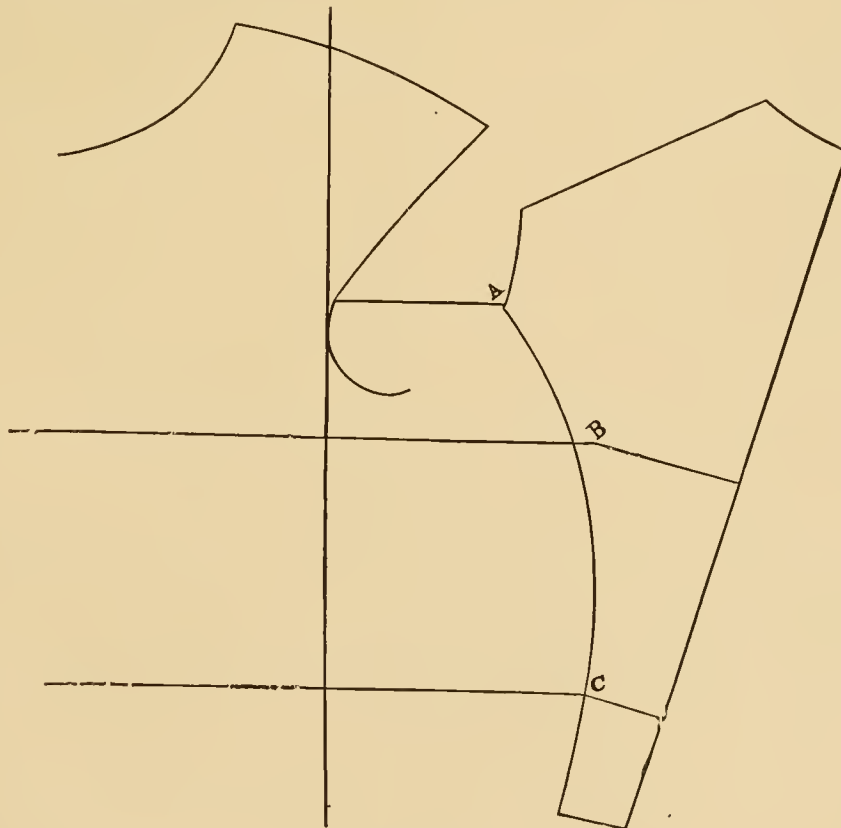


DIAGRAM 60.

The side-seam of sidebody is not formed in diagram 60, but the points marked *A*, *B*, and *C*, have been obtained.

The back touches upon points *A* and *C*, and a line is marked down the side-seam.

When the back is removed the draft will have the appearance of diagram 61.

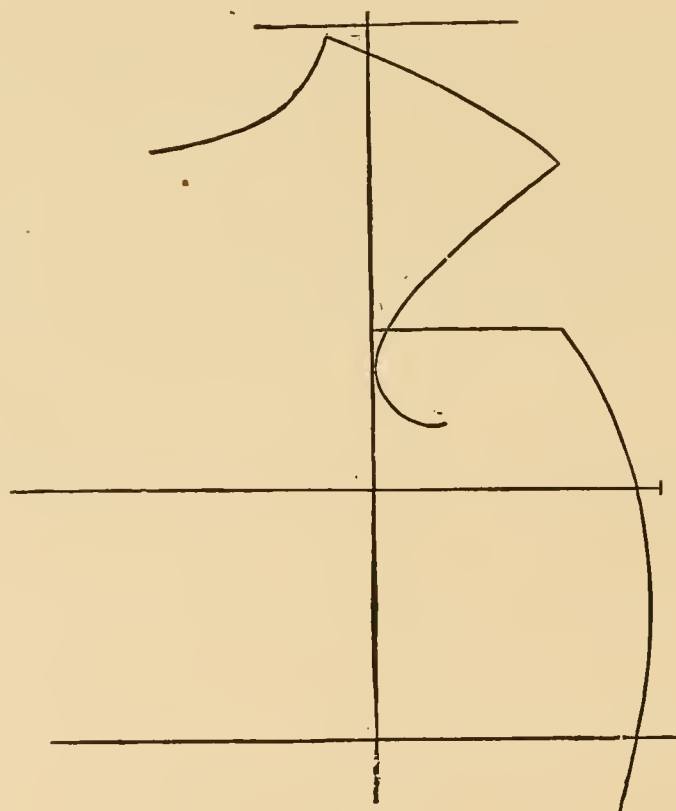


DIAGRAM 61.

Now you have to shape the side-seam of sidebody. The line made down the side-seam of back is an excellent guide, as it enables you to see exactly how much cloth you are cutting over blade, how far down you are making sidebody and back lap, and how much you are springing sidebody over hip.

Diagram 62 represents diagram 61 with the side-seam of sidebody and back of sye formed.



DIAGRAM 62.

A is the length of side-seam of back with about one-quarter of an inch added, and is the point to which bottom of sidebody must come.

The side-seam of sidebody should be drafted longer than the side-seam of back, because in making up it is shortened while the back is lengthened.

The amount of spring over the hip should vary for different lengths of waist and for different forms, from one-quarter of an inch to one inch over the guiding line made along side-seam of back.

For a well-proportioned man whose waist is extended three inches below the hollow of back, the side-seam of sidebody should lap the back three-quarters of an inch at *A*, the hip point ; while for a stooping man whose back from

blade to hip has but little curve, it should not lap more than one-quarter of an inch.

FOREPART.

The length of neck and shape of gorge are, of course, governed to a great extent by fashion. As a general rule, however, the lower the roll the shorter should be the neck and the lower and straighter the gorge, else you will have too heavy a breast, and your coat will pull from the neck.

It sometimes occurs that your client measures small about the shoulders while his breast-measure is very large.

In such a case your neck will be too long, or you will have too much round over the breast. From this dilemma you can release yourself by cutting a V, as in diagram 63.



DIAGRAM 63.

On the other hand, your client will sometimes have enormous shoulders and a narrow breast.

In such a case you should never insert a V in the neck, as it will make it too short, and throw unnecessary fullness in the breast.

Omit the V, and make the gorge extend a reasonable distance beyond the break, making the breast flatter, taking out, if you choose, a V between the forepart and lapel to assist in forming the roll.

In drafting the lapel, it should be borne in mind that the larger the breast the larger the V should be which is cut between it and the forepart.

Cutters frequently are annoyed by finding that the space between the

lapel and the collar is greater than they designed, and attribute the fault to the jour. But they have only themselves to blame.



DIAGRAM 64.

Diagram 64 represents the lapel and collar placed to draft as they will seam.

It certainly looks as though there would be no daylight between them when made up, but there will be.

If you desire the collar and lapel to close when made, you must draft the collar so as to lap lapel from one-quarter to one-half an inch, for a low or high roll respectively.

Diagram 65 illustrates what I mean.

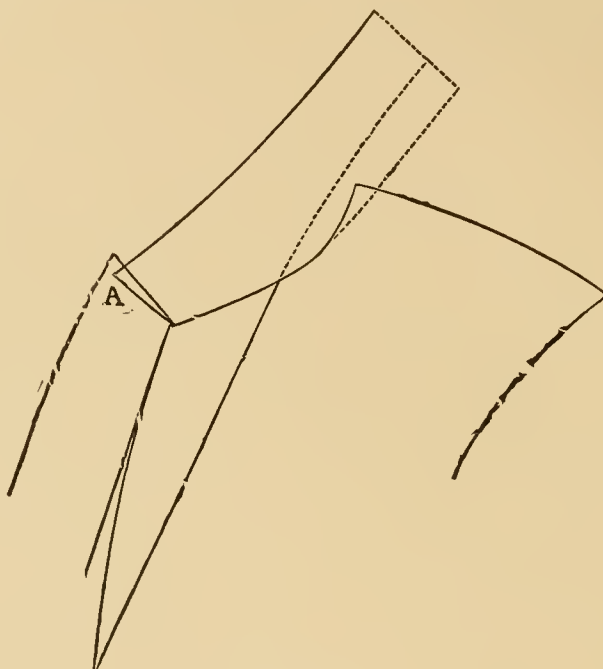
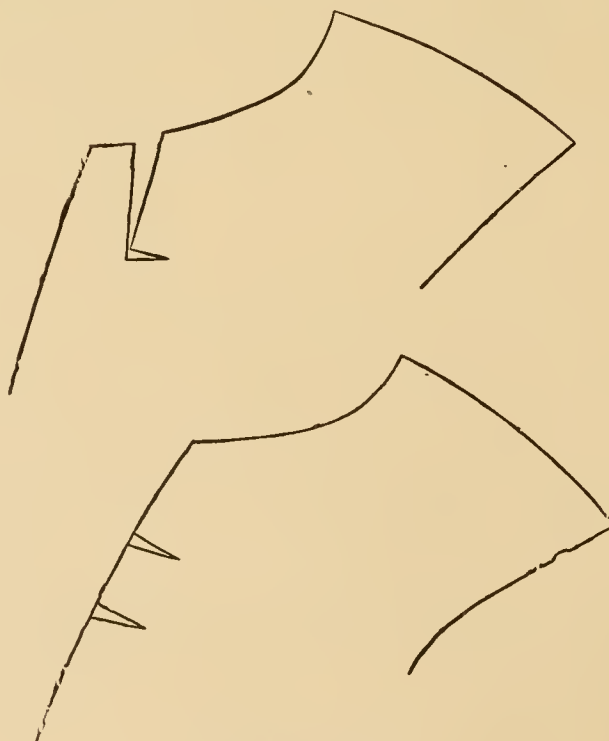


DIAGRAM 65.



DIAGRAMS 66 AND 67.

The collar at *A* projects over the lapel one-quarter of an inch, but when the coat is finished the two edges will just meet.

In coats for full-breasted men, it will greatly assist the jour. in forming the breast to cut one or two V's in forepart according to the fullness of your client's breast, as represented in diagrams 66 and 67.

In cutting the ordinary V between lapel and forepart, considerable trouble may be saved, and you will be able to design your roll with greater accuracy, by adopting the method illustrated in diagram 68.

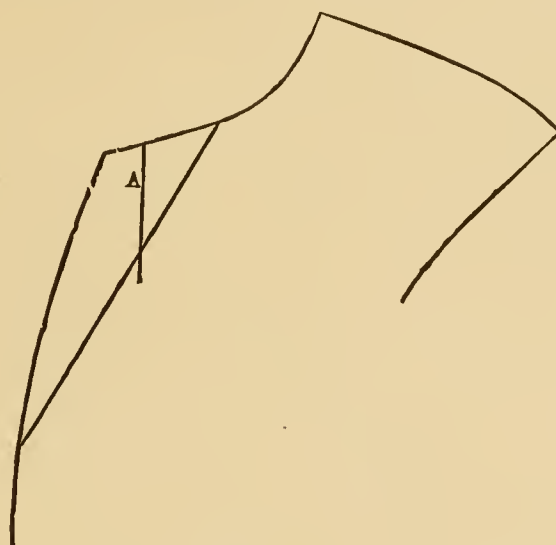


DIAGRAM 68.

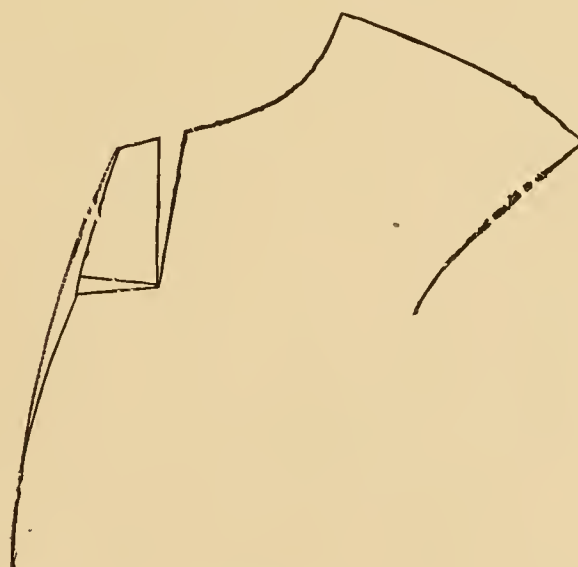


DIAGRAM 69.

Draft forepart with lapel as represented.

The line marked *A* is for the V; cut down this line and open it out to the size of cut you desire. This will throw loose cloth over the breast. Pinch this together and press it down with your nail. Your draft will then present the appearance indicated by dark lines of diagram 69.

A represents the fullness caused by opening the V pressed down.

All you have to do now is to fill out the breast as represented by broken line, when you lay out the coat upon the cloth.

In cutting single-breasted cutaways, cutters sometimes get their coats too small to button over the breast. This results from cutting the front with an even taper from round of breast to bottom, instead of rounding it to point where it is to break and cutting it away as desired from that point down, as illustrated in diagram 70.

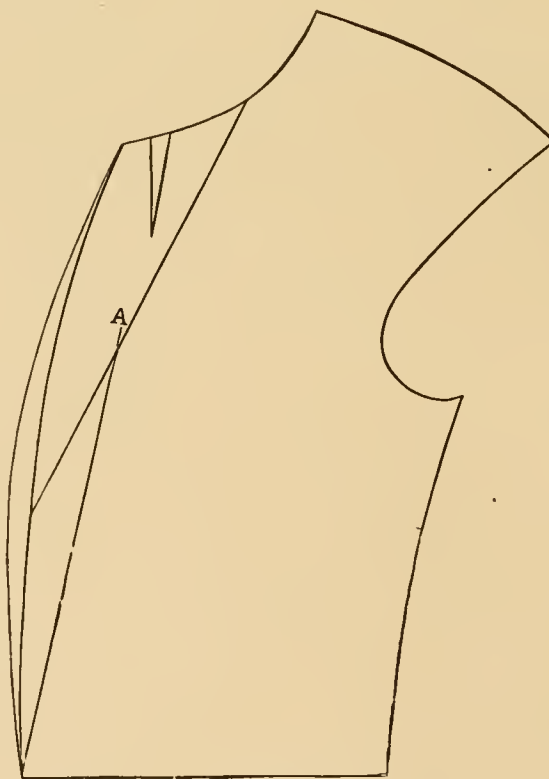


DIAGRAM 70.

A represents a line drawn from the breast to the waist point.

The dark lines represent the breast drafted in the faulty manner we are discussing.

The distance from this line at bottom of roll to line *A*, is not more than an inch, which will not permit the coat to button without forcing.

The dotted line represents the breast shaped so as to permit the coat to button.

This may seem a small matter to those who have no difficulty in this respect; but I rarely ever passed a day while traveling without meeting some cutter who was annoyed by this very fault.

In shaping the bottom, considerable taste may be displayed.

Whether it be made to droop or to come straight around the form, is, of course, regulated to a great extent by fashion.

But whatever the fashion may be, the bottom should never be made too short or too long in front.

A slight droop always looks well and is never unfashionable.

A V should be cut in the bottom except for very narrow-chested men.

Many cutters labor under a strange delusion in regard to this V, thinking that its purpose is to give spring over the hip.

A moment's reflection should disabuse their minds of this. Unless the V is cut very large it cannot be made to give any perceptible spring, and if it could, it would place it where it is not required. It would make the coat splay at the hips, than which there are few faults more detrimental to the appearance of a coat.

The V in the bottom is to enable the jour to form the breast, and should be cut with that single purpose. It should also be cut in such a manner as not to disarrange the form of bottom when it is seamed.

This is done by making the edges run parallel for an inch or more from the bottom.

Diagrams 71, 72, 73.

In 71, the V is cut to give fullness to the breast, it is the same size at the bottom that it is two inches above: the two sides are parallel for that distance; when seamed, the shape of bottom will be unchanged.

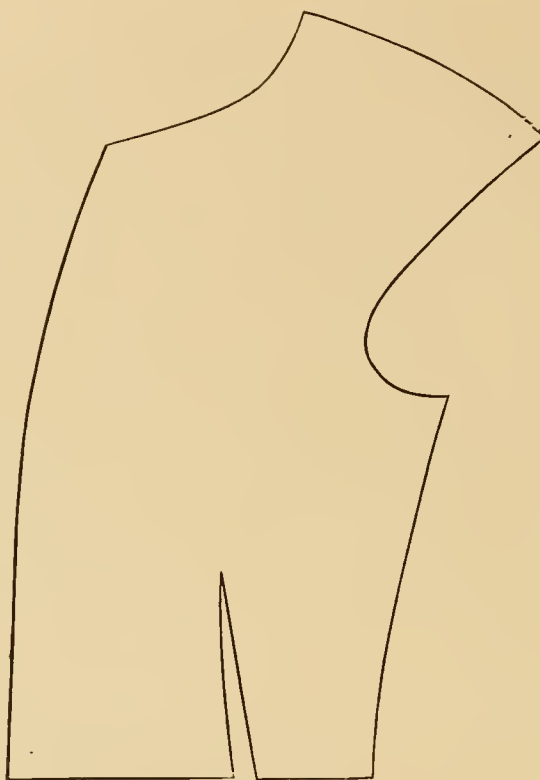


DIAGRAM 71.



DIAGRAMS 72 AND 73.

In 72, the V is cut so as to produce the same effect without springing the hips, but it is widest at the bottom and tapers in straight lines to a point. When it is seamed, the shape of bottom will be the reverse of that illustrated in diagram 75.

In diagram 73, the V is shaped to spring the hip; when it is seamed the bottom will have the shape of bottom in diagram 75.

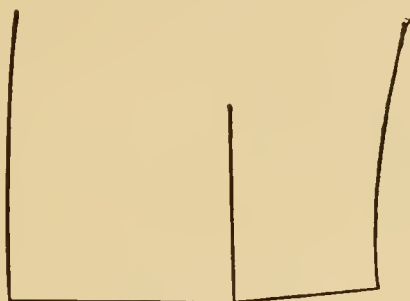


DIAGRAM 75.

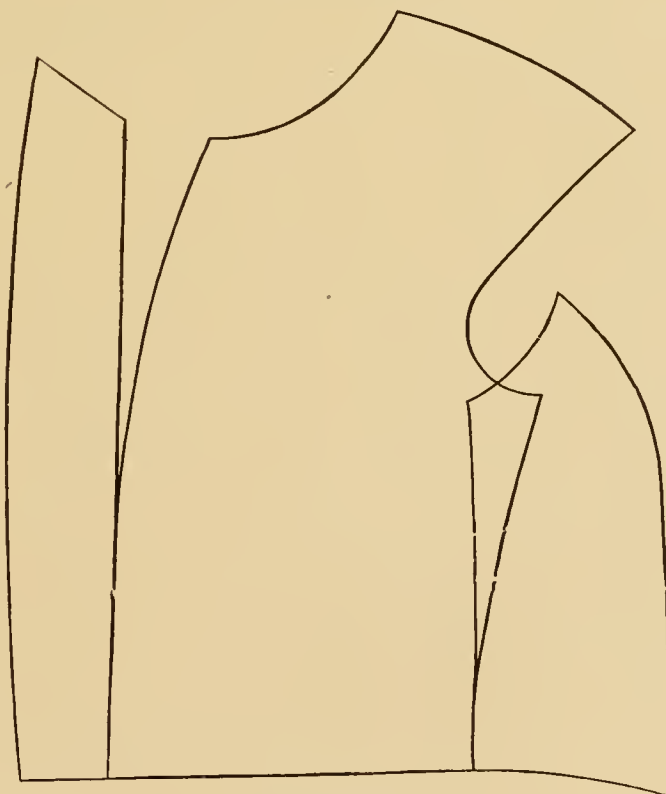


DIAGRAM 76.

The shape of bottom can of course be preserved by trimming the pattern when the edges of the V are closed, but not one cutter in a hundred who so cuts his Vs, changes the shape of the bottom from what it would be without the cut, the consequences are the coat splays at hip, and the skirt hangs badly.

SKIRT.

The first thing to be done in drafting the skirt is to shape the top. The manner in which it should be shaped depends upon the fashion in vogue.

Sometimes fashion requires the skirt to have considerable drapery, and sometimes, as at this writing, the skirt is cut with no drapery whatever.

We will consider the latter first.

It may be laid down as an axiom, that a skirt without drapery should be



DIAGRAM 77.

draped to fit the bottom of forepart and sidebody exactly; this will make it hang as though the body and the skirt were one uncut piece of cloth.

The following method will be found very simple and accurate.

Lay your lapel, forepart, and sidebody upon your cloth with their edges evenly joined at bottom, as illustrated by diagram 76.

Mark across the bottom, and, after marking width remove the forepart and sidebody, leaving the lapel; now shape the front, letting it be at an angle which will lap the lapel at the most prominent point one inch, as illustrated in diagram 77.

A is the line for front of skirt, it laps the lapel at *B* one inch. This will give the proper amount of spring for the front.

The spring of back is more difficult to regulate, as some forms require more spring than others. It should, however, be ranged with sidebody, and if that is properly drafted the spring must be right.

VEST.

Many cutters are extremely slovenly about the manner in which they cut their vest backs, and, as a natural consequence, very seldom produce a good vest.



DIAGRAMS 78 AND 79

The practice of cutting the back without a seam is a bad one; it should never be done except for very fleshy men, and even for them only occasionally.

It necessitates the drawing in of the vest by the back straps, which is something the cutter should always seek to avoid, not only because it injures the vest, but chiefly because it ruins the appearance of the coat, unless it is of very heavy material, or is a sack.

There is nothing that is more offensive to the artistic cutter than a protuberance at the waist caused by the cloth in a vest-back puckered together by the strap.

The back, as a rule, then, should always be hollowed.

In cutting the shoulder, the vest may be made to fit about the neck smoothly, by giving it proper shape.



DIAGRAMS 80 AND 81.

Instead of cutting it straight, hollow it near shoulder point, as in diagram 78.

In shaping the sye, too much cloth should not be cut out; a large amount of shirt sleeve exposed over the back shoulder, always looks bad, and should be avoided.

Diagram 79 will show the difference between the proper and improper manner of forming the sye.

The broken line represents, of course, the faulty manner.

FOREPART.

The shoulder of forepart should be shaped in the same manner as that of back, *id est*, as in diagram 80.



DIAGRAMS 82 AND 83.

The neck should be cut tolerably straight, especially for long rolls. If cut too crooked the silesia will sometimes show between the collar and lapel.

Unless the roll is very short, a V should be taken from the gorge, to prevent loose cloth in break, and to give fullness to the breast.

For a very obese man, cut a large V in forepart, as illustrated in diagram 81.

This will draw the vest in at bottom and throw extra cloth where it is required.

For very long vests this V may be taken out. Its width should be about one-half inch, and it should extend the width of pocket.

For small-waisted men with prominent hips, insert in same place a "fish," as illustrated in diagram 82.

COLLAR.

The collar should be cut from one-half to one inch shorter than the neck, according to length of roll.

Vests are frequently too high at the side of the neck. This may be avoided by cutting the collar as illustrated in diagram 83.

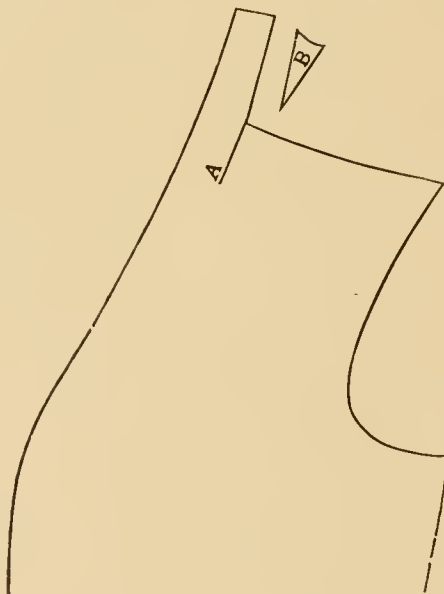


DIAGRAM 84.

It will be observed that between the collar and forepart, at curve of neck, there is some space. This lowers the break and improves the appearance of the neck.

Many cutters experience some difficulty in getting their vests to lay properly about the neck when cut collarless.

This may be avoided in several ways.

First, by stretching the neck, which is a dangerous method, unless done by a workman of skill and excellent judgment.

Second, by inserting a "fish," as illustrated in diagram 84.

A represents a cut made into forepart, and *B* the "fish" to be inserted.

Third, by cutting the back wider, as in diagram 85.

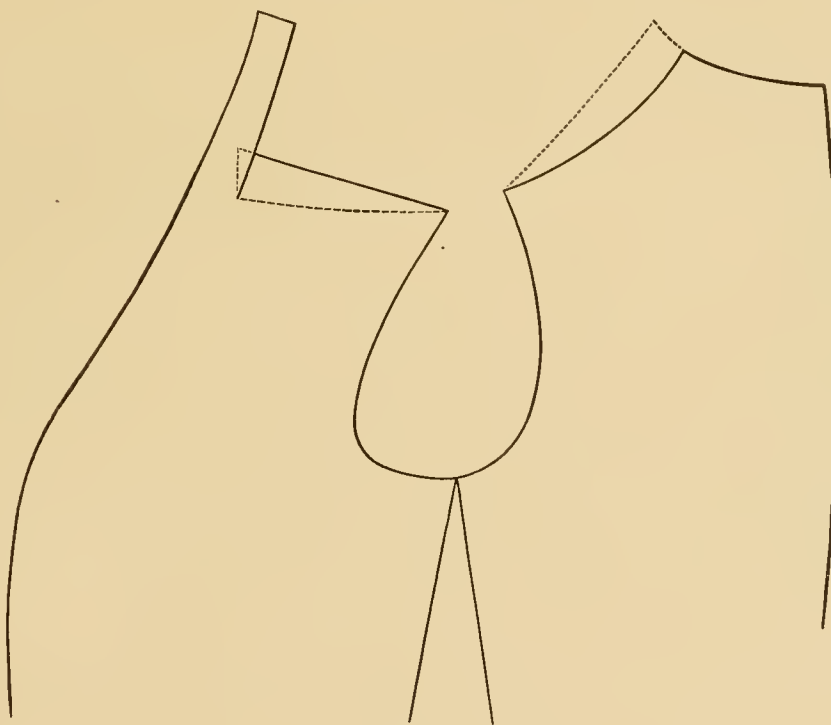


DIAGRAM 85.

The dotted lines represent a piece cut from shoulder of forepart, and added to that of back. This gives the same spring to the neck that a collar would.

This is a simple method, and will be found very effective.

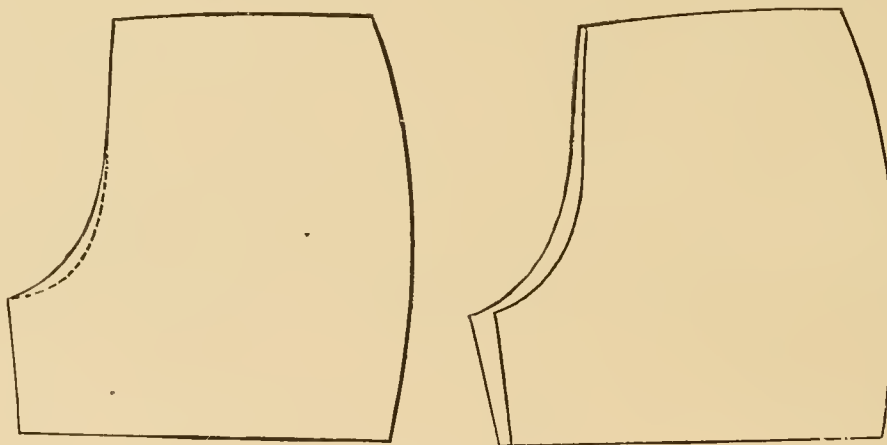
PANTALOONS.

There are a few points in connection with pantaloon cutting to which I shall briefly refer.

Many cutters seriously injure the appearance of their pantaloons by cutting the crotch of forepart with too great a curve. This causes too much cloth to appear in front, and often draws them too tight about the hips.

The curve of crotch should be quite straight.

Diagram 86 illustrates the difference between a straight crotch and one curved too much.



DIAGRAMS 86 AND 87.

In adding the dress, many cutters destroy the fit of the pantaloons.

If the dress is added in such manner as to lengthen the distance from top of forepart around crotch to top of backpart, the pantaloons must inevitably be injured.

The pantaloons must close without fullness, and if they are cut as described above, the extra length must be cut from top of backpart. The inside seams will not come evenly together, and, as a consequence, the two legs cannot hang alike, and the pantaloons will be liable to twist.

In adding dress, the left side should be enlarged, so as to give the extra cloth required without having it show too conspicuously at one place.

The dress should be distributed between top of forepart and half way between crotch and knee.

From three-quarters of an inch to an inch is enough to add ordinarily.

This should be added as represented in diagram 87.

The curve of the left side is straighter so as to make the length of both sides the same.

For large men the top of forepart at front should be raised from one-half to two inches, according to the relative size of waist and belly measures.

The front should be curved over the most prominent part of abdomen, as illustrated in diagram 88.

The dotted line represents the shape for lean form. The dark line represents the shape for man of same waist and hip measure, but with a large abdomen.

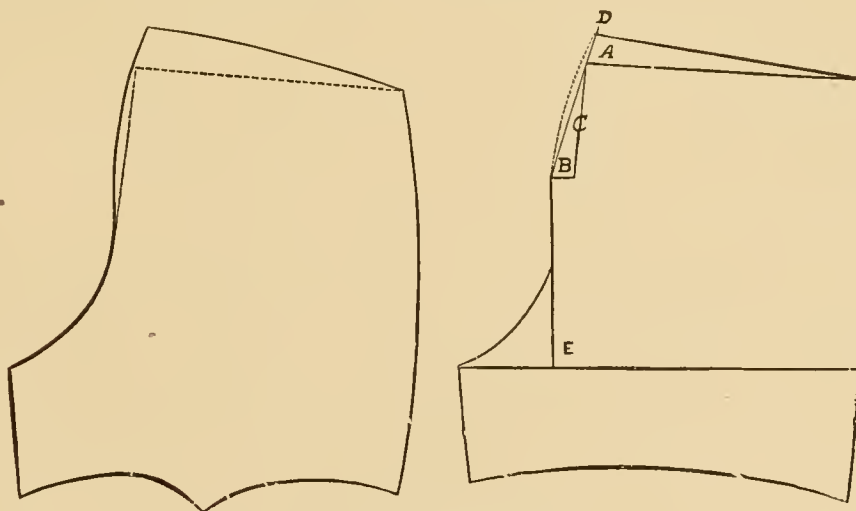
The proper amount of round to be given in front, and rise to be added to top of forepart, for any shape, may be determined in the following simple manner:

Establish your waist and hip points, square down from waist-point by top of forepart; at most prominent part of abdomen add one-eighth inch for every inch the belly-measure exceeds the waist-measure.

Draw a straight line from this point through waist-point and to hip-point, and then curve gracefully.

Square from line extending through waist-point to the top of forepart at side seam, and you will have the correct rise and round.

Diagram 89 is an illustration of this method.



DIAGRAMS 88 AND 89.

Waist-measure 40, belly 43, height of top of forepart from most prominent part of abdomen, 4 inches.

A is waist-point. *C* is line squared down from this point by top of forepart. *B* is distance from top of forepart to most prominent part of abdomen (4 inches); at this point three-eighths inch is added for round, this being one-eighth inch for each inch the belly-measure is larger than the waist measure. *D* and *E* are straight lines running from this point through waist and hip points. *F* is squared by line *D* to top of forepart at top of side seam.

Shape as represented by broken lines.

The top of pants should, of course, be made to come just over the hips, with the waistband added.

Sometimes, however, customers desire their pantaloons to rise two or even three inches higher. In such cases, besides the length of outside seam, the length from just above the hip should be taken, and the pantaloons at this height should be cut to the waist-measure, as represented in diagram 90.

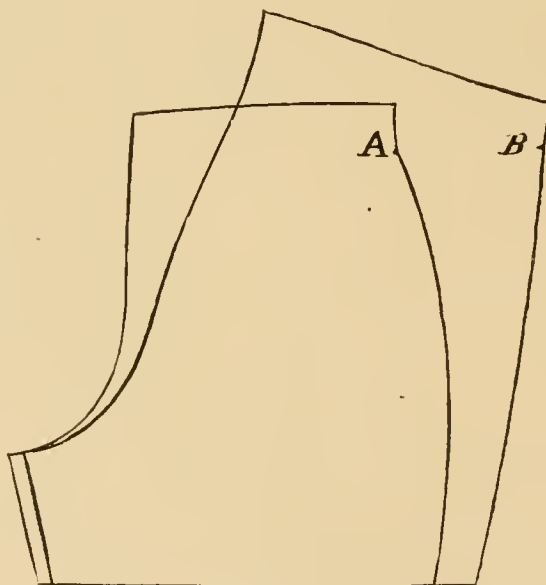


DIAGRAM 90.

A and *B* are the top of hip; at this height the pantaloons should be no larger than around the top.

An almost universal fault with pantaloons is, that when a man sits they draw up badly.

This may be caused by the fork being too short, the rise being too little, or the top of back at side-seam not being sufficiently sprung out, and sometimes by all these faults combined.

The remedies are obvious: to increase the length of fork, the height of rise; to spring the top of backpart out farther, or to do all three.

The reasons for the two first remedies are plain, but the reason for the last is not so easily understood.

Diagram 91 will make it plain.

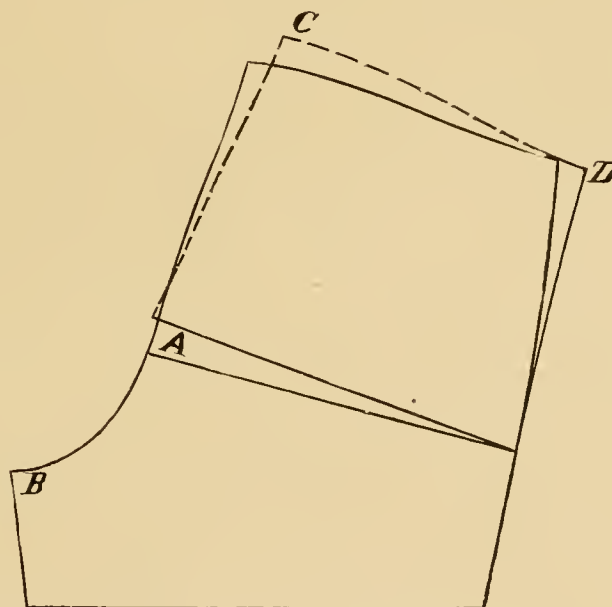


DIAGRAM 91.

The dark lines represent the backpart drafted with the top of side-seam not sufficiently sprung out.

A represents a cut made across the back and opened out as much as required to give the necessary spring to top of back at side-seam.

This gives, it will be observed, greater length from B to C, and from B to D, without in any way interfering with the size of body around either waist or hips.

Pants must be properly balanced or they will inevitably hang badly.

A very simple and perfect method of hanging the legs to the body may be found in the explanations of the principles upon which my Pantaloon System is based.

Waistbands should be cut from one-half to three-quarters of an inch longer than waist-measure, to allow for making up.

WHOLE-FAIR PANTALOONS.

These differ from ordinary pants only about the fronts.

All old cutters, of course, understand how to cut them.

But as this style of pants is now seldom worn, there are hundreds of young cutters to whom a little light on the peculiarity of this style of garment will be acceptable.

It is especially for their benefit that diagram 92 and the explanations following it are given.

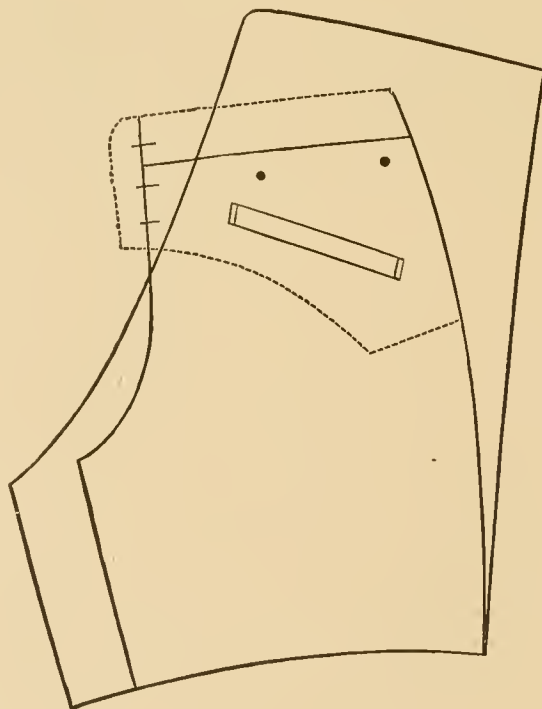


DIAGRAM 92.

The top of forepart is cut one-half an inch longer than the measure requires, to allow it to turn in. The waistbands are cut on—not on to the forepart, however—but on to the fall bearer, as represented by broken lines.

The side-seam is left open to notch on forepart.

OVERCOATS AND MILITARY COATS.

Overcoats should be measured for over the coat, and should be drafted precisely as undercoats, except that there should be more added to the breast; say three inches.

Military coats should be well rounded over the breast and the round worked out by the jour, care being taken not to press the fullness too far back toward the sye.

They should be cut closer about the body than other coats, and should therefore be given more spring about the hips.

The collar for a military coat or an overcoat, to button under the chin, if it turn down, should be cut as illustrated in diagram 93.



DIAGRAM 93.

OPTICAL ILLUSIONS.

This at first thought may seem a strange subject to treat upon in a work of this description. I shall demonstrate, however, that it is a subject which very nearly concerns every cutter, and which it behooves him to carefully study.

More good cutters are ruined and more garments are killed through optical illusions, than through any other cause.

This assertion, I apprehend, will seem rather enigmatical, but it is, nevertheless, true.

Why is it that many cutters, who, ten or fifteen years ago, were regarded as first-class artists; cutters whose garments rarely needed alteration, and were always tasty and graceful, have now lost their prestige, and are old foggyish and uncertain?

Their garments do not fit as they used to; they do not hang so well. Why have they degenerated?

It is because of optical illusions.

When they were successful they became accustomed to, and fell in love with, a certain form of forepart, back, sidebody, skirt, sleeve, collar, etc.

They could, then, almost tell whether a coat would fit or not by a glance at the pattern.

But the styles changed, necessitating a different formation of the various parts of the coat.

The back and shoulder, we will say, for illustration, became wider, changing the shape of sye.

The side seam became straighter, or more curved, changing the form of sidebody, and so on through the entire garment.

They designed a coat: the shoulder of forepart, the sye, the sidebody, all looked wrong; they were so different from the forms they had so long used, that it seemed impossible they could be right.

They looked at each part by itself, and so viewed each seemed badly shaped.

The shoulder of forepart appeared to have too little cloth over the droop, the sye seemed not deep nor broad enough, the sidebody was too narrow over the blade and too sharp at the hip.

They used their judgment (?) and whittled, and pared, and added until their draft conformed more nearly to their preconceived ideas,—and so injured and often killed their coats,—and so fell from the first to the rear rank of cutters.

Had they viewed their draft as a whole, keeping in mind the modifications and changes of the parts made by style, they would have seen that the draft was essentially the same as that with which they had been successful.

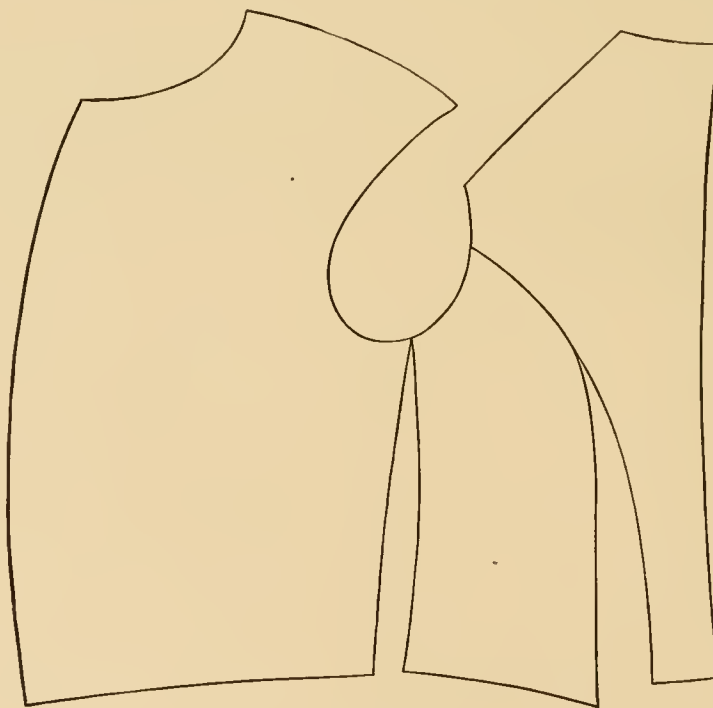


DIAGRAM 94.

The faults they seemed to see were merely optical illusions, but they seemed so glaring that they could not bring themselves to leave the shape of the various parts unchanged.

Optical illusions are killing coats every day.

A cutter drafts his back a little narrower than usual, and his sidebody looks as though it would bag at top, so he cuts it down.

He cuts the shoulder seam of back higher at the sye, which makes the shoulder of forepart look too short over the droop, so he adds to it, and his coat is too large about the back seam of sleeve.

Following are examples of such optical illusions as we are discussing which so frequently tempt the cutter to alter his draft to the ruin of his coat.

Diagrams 94, 95.

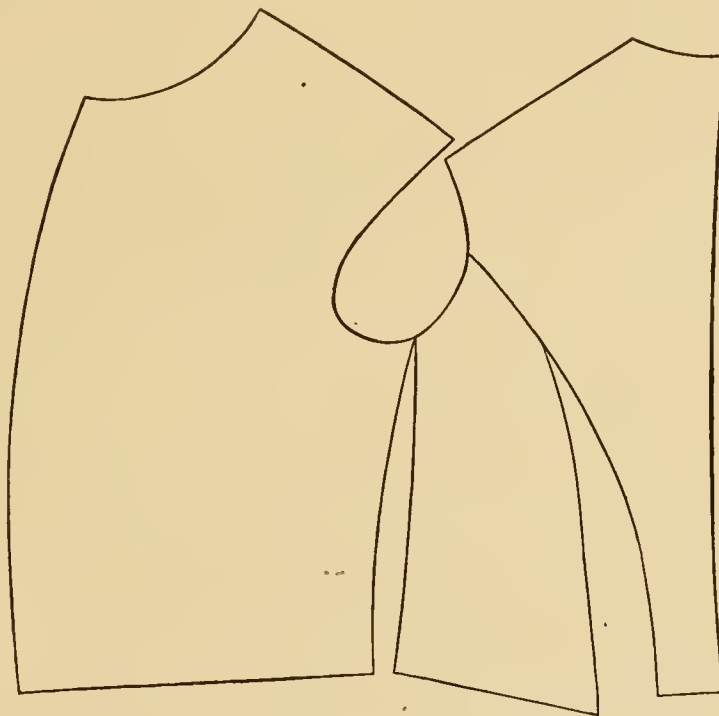


DIAGRAM 95.

The cutter, we will suppose, has been making drafts proportioned as in diagram 94, narrow back with curved sided seam, and shoulder seam cut down at sye. He changes to wide back, straight side, and high shoulder seam. The various parts of draft will be proportioned then as represented in diagram 95.

To the cutter's eye, accustomed as it is to such widely different forms, each part of 95 seems out of proportion.

He thinks the coat will kick at the waist, that there is not sufficient cloth over the blade, that the sye is too narrow, and that the forepart over droop of shoulder is too short.

Therefore he tinkers his pattern to the ruin of his coat.

Diagram 96 illustrates the changes he would probably make.

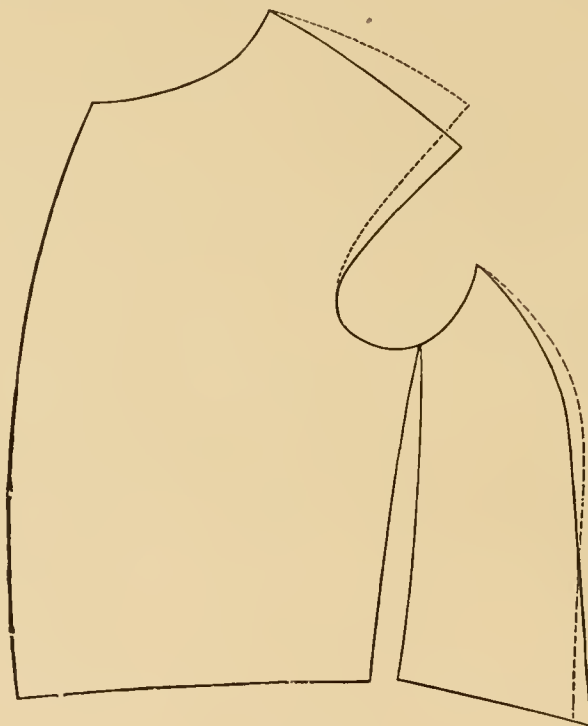


DIAGRAM 96.

These changes would certainly destroy the fit of the coat, any one of them would injure it.

Of course it is not often that such complete changes of style come at once. They come one by one, but each one as it comes leads the cutter into more or less trouble, through some optical illusion.

Diagrams 94 and 95 placed together will appear as represented in diagram 97.

Diagram 94 is represented by the broken lines, and diagram 95 by those which are solid.



DIAGRAM 97.

It will be observed that the outlines of the two drafts are precisely alike, except that the shoulder of 95 is wider than that of 94.

Diagram 98 represents the draft changed as represented in diagram 96, placed upon diagram 94.

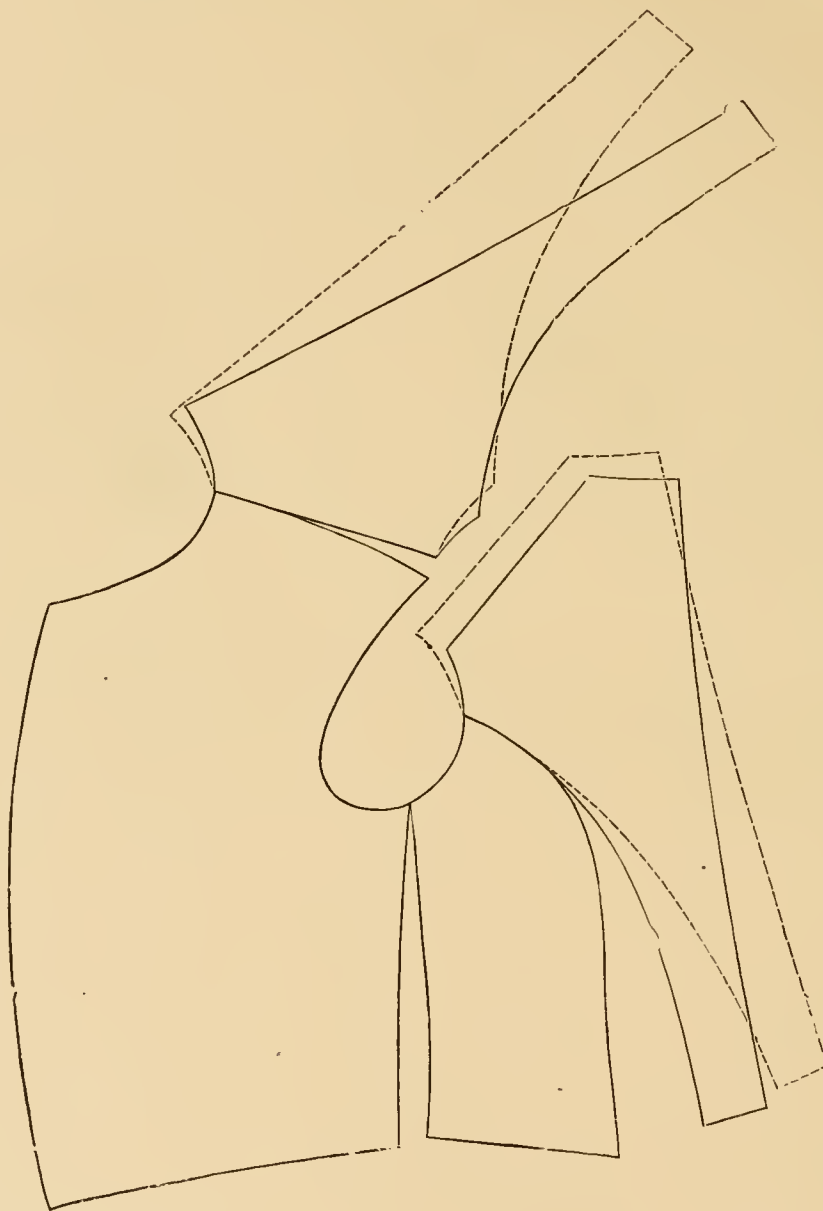


DIAGRAM 98.

The dark lines represent diagram 96, the broken lines diagram 94.

Unquestionably if draft 94 would fit, draft 96 would not. The changes the cutter made to make draft 95 resemble 94 have killed the coat.

In drafting sacks, cutters are especially liable to be misled by optical illusions.

They undertake to make the forepart to conform to an ideal form regardless of the manner in which the back may be shaped, and, as a consequence, their sacks frequently have too much or too little spring, and are too tight or too loose about the blade.



DIAGRAM 99.

Narrow backs, we will suppose, have been fashionable for some time, the style has changed and backs are cut wider.

The cutter drafts his forepart to fit the wide back, and when he has finished, fancies there is not enough spring, he therefore adds more, and has to make an alteration in consequence.

On the other hand, wide backs have been in vogue for some time, the style changes and backs are cut narrower. The cutter drafts his coat to fit the narrow back, and when he has finished, fancies he has too much spring, he therefore cuts down the forepart, and perhaps kills the coat.

Diagrams 99 and 100 represent the illusions we are discussing.

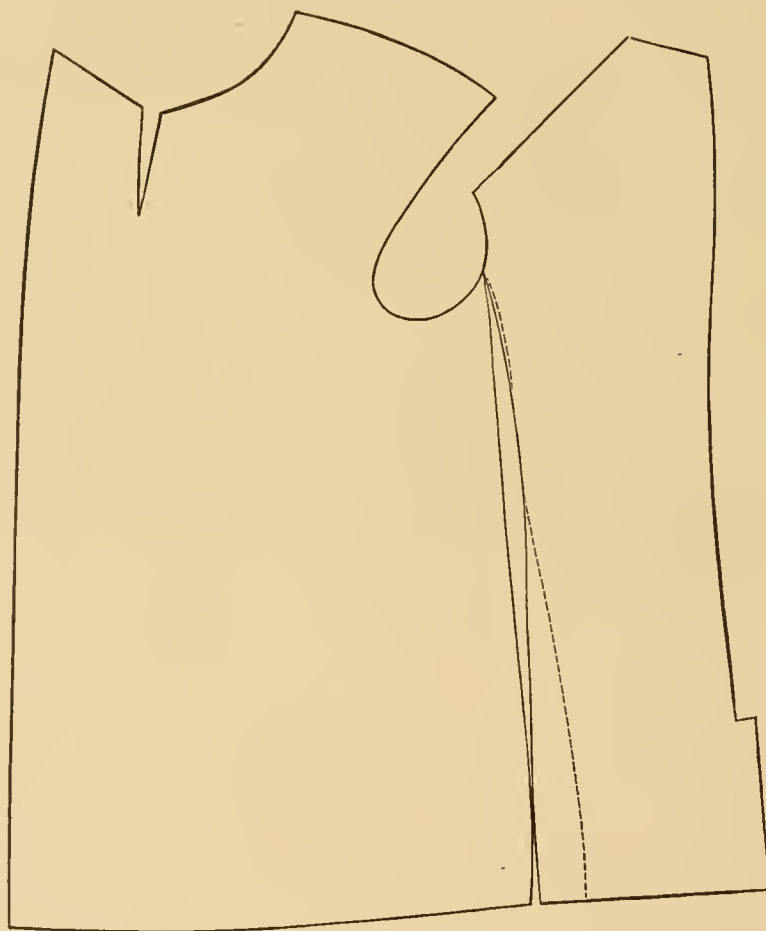


DIAGRAM 100.

Diagram 99 represents the sack with narrow back, which we will suppose the cutter has been drafting until the form of that style of sack is thoroughly impressed upon his mind.

He desires to cut a wider back, the style having changed.

His draft, when finished, is represented by diagram 100, which, if placed

upon diagram 99, will be found to be exactly the same garment, except in regard to the position of the seams.

The cutter, however, accustomed to the greater apparent spring of diagram 99, and not bearing sufficiently in mind the difference between the widths of backs, is impressed with the idea that more spring should be added.

The draft 100 appearing to have less spring than 99, is, of course, only an optical illusion.

But the cutter stupidly adds more spring, as represented by dotted lines. Of course his coat is too full in the skirt.

On the other hand, let us suppose that he has been cutting wide backs, until the form of that style of sack is thoroughly impressed upon his mind.

He has occasion to cut a narrow back.

His draft, when finished, does not suit him.

It has, he thinks, too much spring.

It is mere fancy—merely an optical illusion, of course, as can be readily understood by regarding diagram 100 as the style to which he is accustomed, and diagram 99 as the draft he has just made.

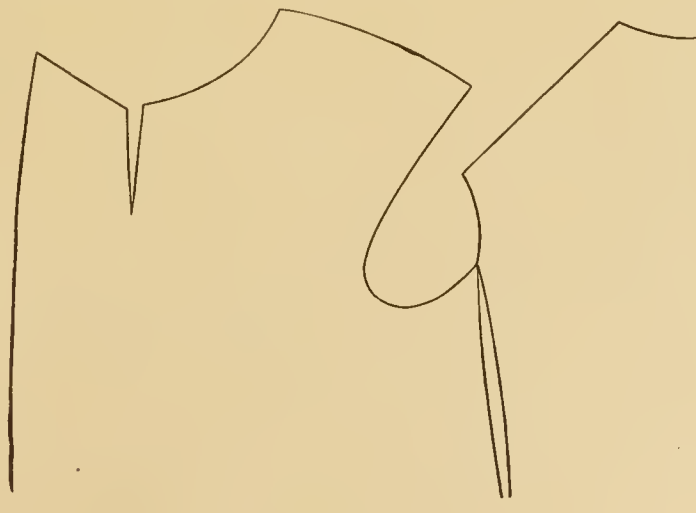


DIAGRAM 101.

He is confident, however, that his rule has given too much spring, so he cuts down his pattern, as represented by dotted lines in diagram 99.

His coat is killed through an optical illusion.

With the one-shaped back his judgment is good; with the other it is ruinous.

Let us suppose another case.

The cutter is accustomed to a wide back, which requires a forepart shaped as represented in diagram 101.

The side-seam of forepart, it will be observed, is cut straight over the blade.

But the style changes to a narrow back, necessitating a side-seam shaped as represented in diagram 102.



DIAGRAM 102.

The side-seam is slightly curved over the blade.

The cutter, looking at his draft, so shaped, concludes that it must be wrong, and so shapes it to resemble that required for the wider back.

The result is a bad fitting garment.

These are but a few of the cases in which cutters are misled by optical illusions.

I have pointed them out from among the many others, because of their more frequent occurrence.

The principal object of these remarks is to point out the danger of

judging of any part of a draft by some preconceived idea of what its shape should be.

The only safety is to examine your draft without regard to the shape of the seams, that is, to look only to the outlines. If they are as they should be, the position of the seams may be such as taste or fashion dictates.

These facts came to my knowledge once as a Godsend, and hoping they may come as such to the knowledge of others, I dismiss the subject.

M A K I N G .

Very few directions are necessary for making, except for tight-fitting garments.

COATS.

Coats are now worn so large that they need very little stretching or shrinking.

For extra erect men the gorge should be stretched a little for a couple of inches from the shoulder seam.

The breast should be cut with sufficient round to allow for its being shrunk in to give shape.

The collar should never be put on tight.

The edge stay should be put on fair.

It is never necessary to shrink or stretch the sidebody. If it is stretched lengthwise it will shrink again and cause the back to become full.

For round-shouldered men, the sidebody should be put on a trifle short to the back over the round of blade.

For tight-fitting coats the sye should be stretched from one-half to three-quarters inch in front.

PANTS.

For spring-bottom pants the canvas should be cut on the bias, as it can be more easily shaped if cut in that manner.

The backpart, before seaming, should be stretched on the in-seam one-half inch between the crotch and the knee, and a like amount on the side-seam between the hip and knee.

The extra length caused by stretching should be kept full on the forepart over the calf of the leg.

After the pants are seamed, they should be shrunk from the seat to the top of the calf of the leg on the backpart, and pressed into shape.

VESTS.

For rolling-collar vests, the collar should be put on short opposite the largest part of breast. This shortens the crease, preventing it from flaring, and produces a graceful round on the breast.

The back should always be joined to ~~the~~ forepart at the neck, and under the arm even; any extra length should then be cut from the lower part of the shoulder-strap and from the bottom.

HOW TO ALTER.

COATS WHICH SWING AT THE WAIST.

If the coat fit properly about the neck, and fastens or buttons as it should, that is, without force, the sidebody should be cut down.

If the coat when buttoned hang off from the neck, or does not button at the waist naturally, the shoulder is wrong, and should, if the neck is of the right height, be cut down, but if the neck is short, the shoulder should be moved further back.

If the neck is too short and have a tendency to hang off when the coat is unbuttoned, you can do no better than to cut another coat.

COATS THAT RIDE THE HIPS.

If a coat ride the hips and is loose about the top of the sidebody it should be altered as illustrated in diagram 103.

Broken lines represent the changes to be made.

If the coat is not loose about the top of sidebody, it is unalterable.

BAD NECKS.

If the coat is too high at the neck and fit properly elsewhere, cut the neck down, or lower the stand of collar if it can be done sufficiently.

If too short in the neck and the fit is otherwise proper, lengthen the top of back and front shoulder if you have outlets, if not, shorten the shoulder-strap and drop the sye.

If the coat hang off from the neck and the sye does not bind the arm and the fit is otherwise good, cut down the shoulder-point and shorten the collar.

If the coat have this fault and bind the arm, let the shoulder out over the droop and the coat will fit properly about the neck.

BAD SHOULDERS.

If the shoulder wrinkle and draw diagonally from the neck to the eye, the shoulder is too crooked, or too short, or both. If too crooked the wrinkles will disappear if the arms are thrown well back, and the coat can be altered by carrying the shoulder farther back and letting it out at the neck.

If the wrinkles do not disappear when the arms are thrown back the shoulder is too short and should be lengthened.

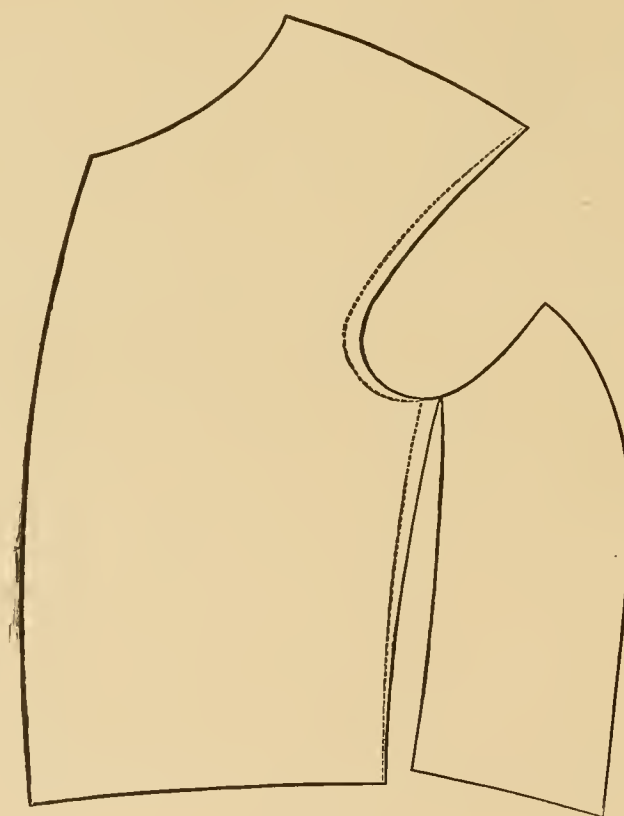


DIAGRAM 103.

If the shoulder is both too short and too crooked, the coat may, perhaps, be altered, but I should not have courage enough to try.

If the shoulder have a tendency to fold horizontally, if it is full and baggy, it is too straight and should be carried further forward, and shortened a trifle over the droop.

BAD BLADES.

If the coat draw in wrinkles from under-arm to side-seam, the back is probably too short. If this is the fault, it can be remedied by lifting the side-body, cleaning out back sye and paring down bottom of forepart.

The fault is, however, frequently caused by the sidebody being entirely out of harmony with the back.

By the following method you can easily discover where the trouble is: Rip the side-seam to waist and try on the coat; if the back is too short it will draw up from the waist, but if the fault be in the sidebody, it will lap the back as illustrated in diagram 104.

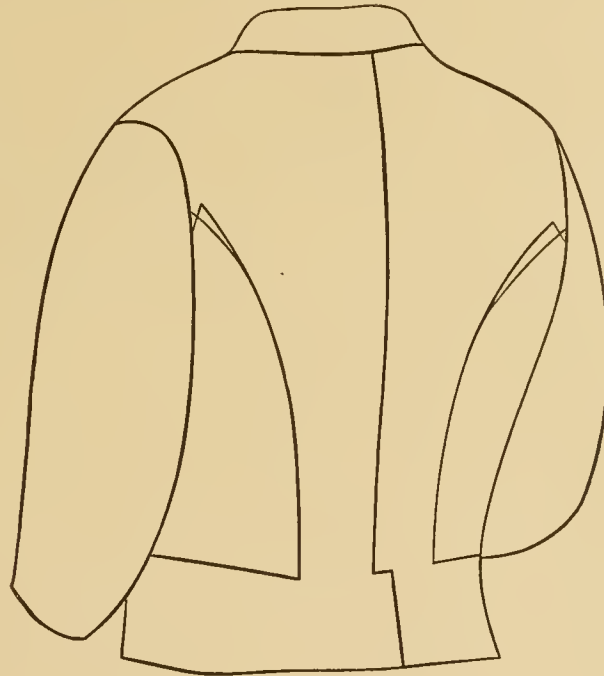


DIAGRAM 104.

There is no other remedy in this case than a new and properly cut side-body.

Sometimes these wrinkles are caused by there not being cloth enough from front of arm to back seam; in this case the sye will bind the arm; to enlarge the sye will remedy the fault.

If the coat is baggy back of the arm, the fault may be in the shoulder or at the blade. If the shoulder is too far forward, the coat will ride the hips, and should be altered as illustrated in diagram 103.

If the shoulder is too long over droop, the loose cloth will disappear if you lift the shoulder or place a handkerchief upon it under the coat. In this case the shoulder should be cut down or padded more.

If the coat is otherwise as it should be, and the loose cloth remain when the shoulder is raised, the sidebody should be cut down either on side-seam or under arm-seam.

This defect is sometimes accompanied with a baggy appearance across the back; when this occurs the back is too long, the back must be raised and cut down at the top and across the shoulder.

BAD SKIRT.

If the skirts lap they may be made to hang right by altering, as in diagram 105.

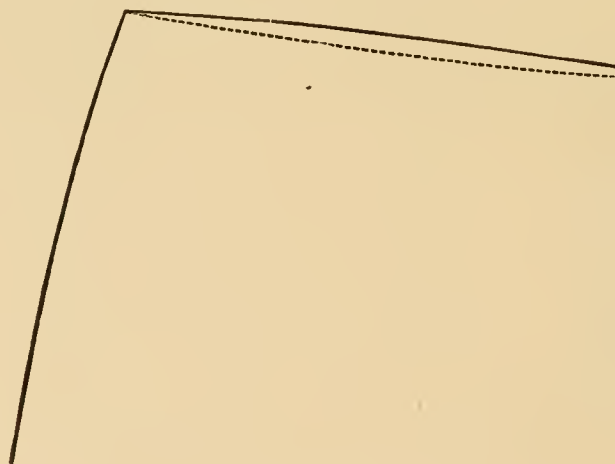


DIAGRAM 105.

Dotted line represents the alteration.

If they spread apart they may be made to hang right by altering as in diagram 106.

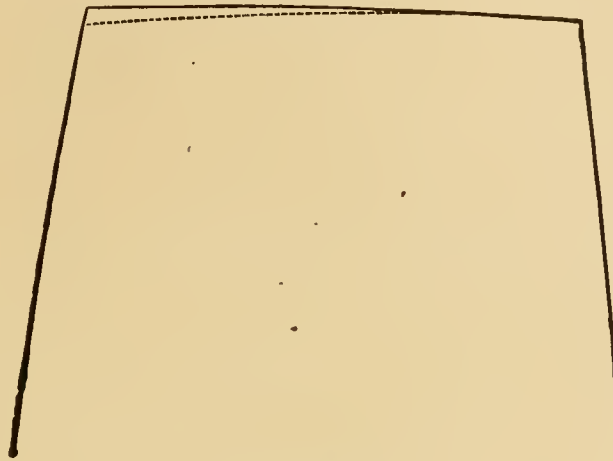


DIAGRAM 106.

DUTIES OF THE CUTTER, AND ETIQUETTE OF THE CUTTING-ROOM.

Your duty to your employer requires you to treat him with respect, to conform to the established rules and usages of his house, to be at your cutting board at a reasonable hour, to work diligently through working hours, if you have work to do, to give him your best work of head and hand, to cut your cloth to the best advantage, to treat his customers with politeness, to manifest a disposition to please, and to be a gentleman.

Your duty to your employer, requiring what I have mentioned, makes it incumbent upon you to allow nothing that can be prevented to interfere with the successful execution of your work.

If your employer, or any in his employ, annoy you by unnecessary suggestions while ascertaining the style of garments desired by your client, or while securing his measure, mention it at once, giving your reasons for desiring the annoyance to be discontinued.

If they interfere with you while trying on a garment, insist that they do so no more. This is your business, no one has a right to meddle with it—no one should be permitted to do so.

Be independent, but not impertinent.

Many confound the two.

Independence requires you to do what your duty to yourself demands, what is necessary to the building up or the sustaining of your reputation, to demand from all the consideration due from one gentleman to another, and to permit no interference or meddling with your duties, and no usurpation of the authority pertaining to your position.

You cease to be independent and become impudent, however, when you presume upon the value of your services, when you neglect your business, or slight your work, because you think your employer cannot get along well without you.

The first will make you respected ; the second contemptible.

If a customer ask your advice concerning a piece of cloth, the style of a garment, or any other matter in connection with your department, give him honestly the benefit of your experience and superior knowledge.

Be dignified : remembering always that "familiarity breeds contempt."

If a customer desire a certain style not in vogue, nor suitable to the goods, nor becoming to himself, tell him so, and courteously try to persuade him to have a more desirable style of garment made, but don't press him ; if his mind is firmly made up, do your best to meet his ideas.

Manifest a desire to please your customers, ascertain and carefully note anything peculiar which they desire, number of extra pockets, etc., and be sure their garments are so made.

When a customer tries a finished garment on, do not jump about him like a jumping-jack, and offend his good sense by telling him how admirable is the fit.

Ask his opinion of it, and if he suggest any fault, examine it, and if it be a fault, remedy it cheerfully.

If you see anything that should be changed, tell him so, and have it changed.

Never try to persuade a customer that a bad garment is a good one.

Never allow yourself to become irritated by the fault-finding of the fastidious, unless they offer you insult, or are impertinent.

When a customer departs from the department of a gentleman in his dealings with you, tell him so, and resent it like a gentleman.

If your garment is as it should be, and your customer, as is sometimes the case, finds fault without reason, tell him firmly that he is mistaken, but at the same time express your willingness to humor his whim, unless you care nothing about his trade or influence.

Never be afraid to acknowledge any fault in your garments ; never refuse to see one when pointed out ; and never take offense at the criticism of a garment by the one who is to wear it.

If a customer complain that his coat is too long or too short, or find fault with a garment in any way, and he is mistaken, call his attention to your fashion reports, or to garments you are making for others, and let him see that he is

wrong; then if he desire an alteration to be made, it must be as a favor, and not as a right; and instead of regarding you as an unskillful workman, he will consider you a courteous and accommodating gentleman.

If you sometimes act as salesman, as cutters not infrequently do, never be guilty of the impertinence of showing a piece of goods with some such remark as, "This is exactly what you want," or, "I know this will please you."

Your duty is to exhibit goods for his inspection, to assist him in making a choice, to advise him, if necessary, and to take his order, not to act as though you considered him unable to think for himself.

Never criticise a garment cut by another in the presence of a customer; this savors too much of the common impudence of a barber, who remarks about the bad manner in which your hair was cut by some one else.

Never promise to have a garment finished at a given time, unless you intend to have it finished at the time promised; and never disappoint a customer if it can possibly be avoided.

Never misrepresent; a reputation for integrity is of almost or quite as much value in your profession as a reputation for skill and taste.

Your most valuable customers are refined gentlemen; you will do well, therefore, to bear in mind that gentlemen love gentlemen.

A true gentleman respects another, and will rather deal with him, even though not remarkably skillful, than with a person not a gentleman, however great his skill.

Never appear to be in haste with a customer; rather make him feel that he is not interfering with your work, nor discommoding you.

In measuring a gentleman do not prod him with your thumbs or fingers; when you touch him, do so with your open hand, and gently.

Don't jerk, or push, or pull him, it is awkward and disagreeable.

Don't breathe in his face.

Don't call out your measures like an auctioneer, to do so is coarse and rude.

If he have any deformity, do not refer to it unnecessarily, but note it in your book without remark.

Some cutters imagine it impresses their customers with a respect for their carefulness and ability to call out for entry upon the book such directions as

"Left shoulder one inch lower than the right;" "Round shoulders;" "Very stooping;" "Prominent blades;" "Narrow chest," etc. To do so is simply ungentlemanly and rude.

Do not be guilty of boasting to your customers, it only lowers you in their estimation.

On the other hand, do not depreciate yourself, this will not give you a reputation for modesty, but for affectation.

Let your address and manner be such as to convey the impression that you suppose your ability to be undoubted, not such as to give the impression that you are desirous of having it acknowledged.

The former is the perfection of tact, the latter is folly.

The one, the manner of the acknowledged artist and skilled mechanic, the other, that of his ambitious counterfeiter.

Dress well, but not foppishly.

Let your linen be clean.

Your garments should fit well, be stylish and of good material, but not necessarily extravagant.

Avoid wearing garments whose colors are not in harmony, above all things else, in this regard, do not wear garments cut in an exaggeration of the fashion, to do so will make you appear ridiculous.

These rules and suggestions are imperative, and cannot be disregarded with impunity.

If followed, you cannot fail to please your employer, and to be popular with his customers.

If disregarded, you cannot command respect, you cannot hold your customers, nor can you make a valuable reputation.

If the deportment of cutters were more generally up to the standard of these rules, our profession would receive the recognition, the science and art required for its success, deserve.

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